VAMPIRELLA
ALIEN VS. PREDATOR
FIGHT TO THE FINISH!
DAN BRERETON GALLERY
ANTONY JOHNSTON: SPOOKED
NOVELIST CHINA MIÉVILLE
TSUBASA: HOT NEW MANGA
TEXAS CHAINSAW MASSACRE
STEVE NILES' REMAINS
TWO EXCLUSIVE VAMPI COMICS!
VAMPIRELLA MAGAZINE #6
$3.95 U.S.
www.vampirella.com

visit us @ www.infinity1.com

INFINITY 1

THIS AD REPRESENTS A SMALL PERCENTAGE OF WHAT IS AVAILABLE. FOR THOUSANDS OF MORE ITEMS, VISIT OUR WEB SITE AND ORDER ON-LINE. MAKE SURE TO HIT THE NEW PRODUCTS BUTTON FOR THE LATEST, GREATEST STUFF.

VISA, MASTERCARD AND DISCOVER ORDERS
CALL (952) 556-1121 OR FAX (952) 556-1131

LG And XL Authentic Concert Tour T-Shirts $19.95

T-Shirts Listed Are Not Pictured But Are Still Same High Quality. Many Of Our Shirts Are Available In Size Medium, Please Call Or Visit Our Web Site.

WRITE, CALL (952)-556-1121 OR FAX (952)-556-1131 FOR OUR FREE 80 PAGE CATALOG

Full Color Posters $7.95

Rolled And Sent In A Sturdy Tri-Tube For Protection

- 41558 AC/DC Angus Live Photo W/Angus Guitar Bit
- 40621 AC/DC Back In Black
- 41527 AC/DC For Those About To Rock
- 39696 API 4 Pint Inside Group Posed In The Alley
- 39857 AUDIOSLAVE Group Posed On Couch Photo
- 42238 BLACK LABEL SOCIETY DLS Colors/Logo
- 39174 B. SABBATH '75 Big Bo Side Show Wagon
- 13383 BLACK SABBATH Double Image Jap Photo
- 39283 CKY Group Sitting On Car Hood
- 42686 CRADLE OF FILTH Children Of A Lesser God
- 13884 DEAD KENNEDYS DK Logo
- 17676 DEFTONES Group Closeup
- 39846 DEFTONES Self Titled Lp
- 42495 EVANESCENCE Amy Lee Closeup Photo
- 38421 FOO FIGHTERS One By One Group Cd Art
- 39859 GODSMACK Sun Logo/4 Group Faces Photo
- 40679 GOOD CHARLOTTE Guy Posed Against Wall
- 20574 I. C. POSSE Wicked Clowns Posed Photo
- 41584 IRON MAIDEN The Number Of The Beast
- 38645 IRON MAIDEN The Wicker Man
- 40034 JIMI HENDRIX Axis Bold As Love
- 32627 KITTIE Oracle Group Photo
- 40136 KORN Unmasked/Hides Group Posed Photo
- 41353 LED ZEPPELIN How The West Was Won
- 39142 LED ZEPPELIN Stairway To Heaven
- 39281 LINKIN PARK Meteora Group Sitting Photo
- 40751 MARILYN MANSON Wearing Cap Closeup
- 41312 METALLICA St. Anger Cd Art
- 41171 METALLICA St. Anger Group Against Wall
- 39916 METALLICA Skull Leaf Clover
- 38501 MISFITS Earth A.D.
- 39191 MISFITS White Skull
- 41568 MOTORHEAD Hammered Logo
- 32063 MUDVAYNE Band Photo With Nail Logo
- 11456 NINE INCH NAILS Downward Spiral
- 24231 NINE INCH NAILS Logo
- 41566 NIRVANA Kurt Face Closeup
- 35760 NIRVANA Group Photo With Kurt In Shades
- 40680 OZZFEST 2003 Horned Demon With Flag
- 21235 OZZY OSBOURNE Wearing Leather Jacket
- 24229 PANTERA On Stage Live Collage
- 40832 P. FLOYD Dark Side Moon 30th Anniversary
- 22408 RAMMSTEIN Herzeleid
- 38499 RAMONES Road To Ruin
- 40855 RANCID Indestructible
- 39994 R. H. CHILI PEPPERS Group Live On Stage
- 11491 SEPULTURA Bloody Roots
- 41571 SEX PISTOLS Anarchy In The U.K.
- 26806 SLIPKNOT Group Mayhem
- 21696 SLIPKNOT Pentagram Logo/Group Photo
- 32645 STATIC X Machine Group Sitting On Wall
- 40843 STONESOUR Group Waist Up Closeup Photo
- 21490 SUBLIME Brad Nowell Tribute Portrait
- 32573 S. OF A DOWN Band Riding Elephant
- 37094 TAPROOT Star Logo W/Group Live Shots
- 11563 TOOL Man Emerging From Water
- 42304 TYPE O NEGATIVE Life Is Killing Me
- 39404 U2 Group Posed Sitting On Tables

Full Color Poster Flags $16

Made Of Nylon, Feel And See The Difference Compared To Paper.

- 17174 AC/DC Angus With Guitar
- 40558 B. SABBATH Original Group
- 42549 C. OF BOOOM Follow Reaper
- 40558 C. OF BOOOM Hate Crew Death
- 38479 CRAD. OF FILTH Midian
- 38473 DEFTONES Red Pony
- 44047 D. BORGIR Death Armageddon
- 12267 IRON MAIDEN Killers
- 21816 KORN Logo
- 42317 LED ZEPPELIN Stairway
- 25976 M. MANSON Hollywood Group
- 19846 METALLICA Justice For All
- 12285 METALLICA Master Of Puppets
- 39496 MISFITS White Skull
- 41340 MISFITS ANGEL Group Photo
- 42104 MOTORHEAD England Skull
- 28459 MUDVAYNE Group Photo
- 42552 NIRVANA Smiley Face
- 25981 O. OSBOURNE Highway To Hell
- 25983 PANTERA Confederate Flag
- 32708 R. A. MACHINE Monk On Fire
- 12309 SLAYER Eagle In The Abyss
- 40583 SLIPKNOT Star Logo/Group
- 19881 SOULFLY Self Titled Cd Cover

Embroidered Baseball Caps

Trucker Style Caps $19.95 & Regular Style Caps $23.95

TRUCKER STYLE CAPS

- 42542 AS IS LAY DYING Pistols Logo
- 40616 AUDIOSLAVE Red Circle Flame Logo
- 39644 BLACK LABEL SOCIETY Brewtality
- 41871 CHIMAIRA Logo
- 42092 CKY Offset Logo
- 43094 DEFTONES Tiger Head Logo
- 42037 ILL NINO Logo
- 38022 LYNYRD SKYNYRD Logo
- 40700 METALLICA Kill Em All
- 39458 MUDVAYNE Logo & Pyramid Da Bill
- 41300 PANTERA Dancing Girl Against Pole In Flames
- 39645 POISON THE WELL Birds Logo
- 41870 SHADOWS FALL Athletic Mens Logo
- 39239 SLIPKNOT Star Logo

BASEBALL STYLE CAPS

- 41212 AC/DC Logo With Lightning Bolt
- 42714 ADEMA Fire Logo
- 42088 API Wings Logo
- 40436 AUDIOSLAVE Flame Logo
- 33160 BLACK LABEL SOCIETY DLS Logo
- 33026 COLD Spider Logo
- 36362 CRADLE OF FILTH Dragon Logo & COF Logo
- 20522 DANZIG White Skull
- 21768 DEFTONES Triangular Chunky Star D Logo
- 21753 DISTURBED 3-D Red Mean Smiley Face
- 36128 GODSMACK Flaming Sun Logo
- 42630 HATEBREED Skull & Maces Logo
- 39237 I. CLOWN POSSE Running Hatchetman Logo
- 42989 KORN Logo With Large Tribal Design
- 37516 LED ZEPPELIN Logo & Symbols
- 42686 METALLICA St. Anger Logo & Ninja Star
- 39222 MUDVAYNE Pyramid Logo With Blue Flames
- 36108 MUSHROOM HEAD Logo With Mask On Back
- 28521 PANTERA 3-D Logo/Cowboys From Hell Logo
- 42708 SLIPKNOT Barcode Logo
- 36013 SLIPKNOT 3-D Logo & 9 Logo On Bill

Silver Guitar Pick Necklaces $13

Enamel Filled On A #10 Ball Chain 20 Inches Long

- 35651 AC/DC Logo
- 39009 BLACK FLAG Bars Logo
- 41282 BLIND GUARDIAN Logo
- 39018 DEBORS Logo
- 39013 DOWN Logo
- 41280 O. S. MURPHYS Shamrock Logo
- 41283 IN FLAMES Star Face Logo
- 42298 KORN Logo
- 42299 LYNYRD SKYNYRD Logo
- 19888 MISFITS Logo
- 39508 OZZY OSBOURNE Logo
- 39884 PANTERA Logo/CFH Logo
- 42308 Q. OF STONEAGE Sperm O Logo
- 19891 SUBLIME Logo
- 41281 SUPERSUCKERS Rock Sign Logo
- 35652 SYSTEM OF A DOWN Logo
- 42727 THIN LIZZY Logo
- 35658 WHO Logo

Windproof Lighters $8

"Zippo Style" Rock Lighters, With Silkscreened Designs
Lighters Are Wind Resistant And Refillable.

- 40362 AC/DC Logo
- 37962 BLACK LABEL SOCIETY Sonic Brew
- 40360 BLACK SABBATH Master Of Reality Logo
- 37316 COLD Spider Logo
- 33062 CRADLE OF FILTH Dragon Logo
- 34490 DANZIG Skull
- 42345 DISTILLERS Shady Lady
- 40730 GODSMACK Sun Skull Logo
- 36602 I. CLOWN POSSE The Wraith
- 32119 KORN Death Metal Logo
- 25369 METALLICA Logo
- 25750 MISFITS White Skull
- 38438 MUDVAYNE End Of Things Logo
- 25751 PANTERA Logo
- 27713 PBT UAF Leaf
- 19121 PINK FLOYD Dark Side Of The Moon
- 25272 SLIPKNOT Devil Logo
- 37130 USED It's Our Time To Shine

Chokers & Silver Rings

Enamel Filled Chokers On Ball Chain & Silver Rings

SILVER RINGS $16

Available In Size 8, 10 And 12

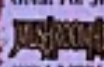
- 20218 AC/DC Silver Logo
- 41332 BLACK LABEL SOCIETY Silver Logo
- 19619 DISTURBED Silver Logo W/Smiley Face
- 41359 DOWN Silver Logo
- 25299 GODSMACK Silver Logo
- 25298 METALLICA Silver Logo
- 30500 OZZY OSBOURNE Silver Logo
- 19895 SLIPKNOT Silver Logo

CHOKER NECKLACES $14

- 35583 AC/DC Logo
- 41333 BLACK LABEL SOCIETY Brewtality
- 25294 DISTURBED Mean Smiley Face
- 39001 DOWN Logo
- 25285 GODSMACK Sun Logo
- 41263 IRON CROSS Black Iron Cross
- 42301 KORN Logo
- 41281 METALLICA St. Anger Full Logo
- 19889 MISFITS Skull
- 39507 OZZY OSBOURNE Logo
- 38809 PANTERA Logo
- 39698 SLAYER Iron Cross Sword Logo
- 20560 SLIPKNOT Triple S Star Logo
- 25293 STAIND Logo
- 25279 SUBLIME Logo
- 25294 TOOL Pill Logo

Embroidered Patches $4.95

Great For Jeans, Caps, Jackets, Backpacks Or Anywhere.



- 38221 A. P CIRCLE Logo
- 43290 AC/DC High Voltage Logo
- 41783 API Sing The Sorrow Logo
- 11916 ALICE IN CHAINS Logo
- 43293 AUDIOSLAVE Red Circle Flame Logo
- 43073 BLACK DAHLIA MURDER Skull Logo
- 37986 BLACK LABEL SOCIETY Sonic Brew
- 11926 BLACK SABBATH Logo
- 43059 BLEEDING THROUGH Winged Skull Logo
- 39813 CHIMAIRA Iron Cross Logo
- 32130 CKY Logo
- 27275 COLD Spider Logo
- 41967 CRADLE OF FILTH Blood Red Logo
- 11935 DANZIG White Skull
- 41665 DEFTONES Def Cobra Logo
- 36022 DISTURBED Believe Symbol W/Big Faces
- 38473 DOWN Logo
- 38483 DOWN Pepper Crown Of Thorns Face
- 40668 EVANESCENCE Logo
- 24307 GODSMACK Sun Logo
- 43099 KILLSWITCH ENGAGE Skull Logo
- 42891 KORN Blue Graffiti Logo
- 42213 KITTIE BIRTH KINGS Crown Logo
- 38084 MARILYN MANSON Logo
- 44018 MEGADETH So Far So Good Lp
- 43796 METALLICA Master Of Puppets Logo
- 11982 MISFITS White Skull
- 32125 MORBID ANGEL Logo
- 38311 MOTLEY CRUE Girls Girls Girls Logo
- 33479 MUDVAYNE Fastliner Logo
- 39995 MUSHROOM HEAD Logo
- 30665 NINE INCH NAILS Logo
- 42298 NIRVANA In Utero Lp
- 15399 OZZY OSBOURNE Logo
- 42789 PANTERA Skull Logo
- 44034 PRODIGY Flamebot
- 21242 RAMMSTEIN Logo
- 40041 SLIPKNOT Pentagram Logo
- 20366 STATIC X Logo
- 22562 SUBLIME Sun Logo
- 39598 SUPERJOINT RITUAL Logo
- 12524 TOOL Labyrinthus Logo
- 40736 TYPE O NEGATIVE Group Faces
- 37368 USED Logo
- 12527 WHITE ZOMBIE Monster Face

Babydolls $19.95

One Size Fits Most. Made Of 100% Cotton.

- 43101 A PERFECT CIRCLE 10th Step Slug Face
- 41170 AC/DC Dirty Deeds Done Cheap Logo
- 39920 AUDIOSLAVE Logo
- 39812 BLACK LABEL SOCIETY Brewtality
- 42526 CHILDREN OF BODOM 2004C Logo
- 32711 COLD Spider Web Logo
- 42146 CRADLE OF FILTH Mannequin
- 36810 DANZIG White Skull
- 42722 DARKNESS Wings Logo
- 42978 DEFTONES Morning Heart & Daggers
- 42521 DIMMU BORGIR Death Cult Legion 666
- 36091 DISTURBED Madness Believe Symbol
- 43334 EVANESCENCE Fallen Symbol Logo
- 42573 GODSMACK Tattoo Rays Of Spiral Sun
- 42111 HIM Tribal Heartagram Logo
- 41114 IN FLAMES Emblem Logo
- 40967 IRON MAIDEN Iron A Killer
- 40995 JUDAS PRIEST Screaming Vengeance
- 38641 KORN Flaming Heart Logo
- 40984 LED ZEPPELIN Silver Logo
- 41401 L. SKYNYRD Confederate Flag Logo
- 43074 MARILYN MANSON Hand Of Glory
- 38925 METALLICA Ninja Star/Logo
- 21218 MISFITS Skeleton Hands
- 25479 MORBID ANGEL Logo
- 40998 MURDERDOLLS Ghost Scout Logo
- 36252 MUSH. HEAD Militia Band Mask Logo
- 23079 NINE INCH NAILS NIN Logo
- 37147 OPETH Logo
- 43215 OZZY OSBOURNE Purple Cross Logo
- 41406 PANTERA Distressed Logo
- 28614 PINK FLOYD Dark Side Of The Moon
- 42957 RAMMSTEIN Flaming Heart Logo
- 33297 RAMONES Presidential Seal
- 41003 SEX PISTOLS British Flag Logo
- 42628 SHADOWS FALL Logo
- 40979 SLAYER Eternal Logo
- 33342 SLIPKNOT Pentagram Logo
- 31673 SMASHING PUMPKINS Zero
- 43292 STATIC X Shadow Zone Logo
- 38496 TOOL Labyrinthus Eyes Logo

Peel & Rub Stickers $4

Only The Letters Remain, They Look Painted On.

- 25755 A PERFECT CIRCLE Logo
- 40352 AFI Wings Logo
- 42088 BLACK DAHLIA MURDER Logo
- 39459 BLACK LABEL SOCIETY BLS Logo
- 43061 BLEEDING THROUGH Winged Skull Logo
- 39289 CANNIBAL CORPSE Bloody Logo
- 42452 CRADLE OF FILTH Blood Red Logo
- 32098 CKY Logo
- 27271 COLD Logo
- 19480 DANZIG Tribal Skull
- 13825 DEFTONES Logo
- 27739 DEICIDE Logo
- 24494 DISTURBED Mean Smiley Face
- 38484 DOWN Logo
- 40720 GODSMACK Sun Logo
- 25081 INSANE CLOWN POSSE Hatchet Guy
- 13679 KORN Logo
- 43067 LAMB OF GOD Logo
- 40251 LINKIN PARK Street Artist Photo
- 13684 MARILYN MANSON Logo
- 32157 METALLICA Logo
- 32156 MISFITS Classic White Skull
- 33096 MUDVAYNE Fastliner Logo
- 39723 NIRVANA Logo
- 10660 OZZY OSBOURNE Logo
- 13674 PANTERA Logo
- 41636 POISON THE WELL Logo
- 44039 PRODIGY Logo
- 15957 RAMMSTEIN Logo
- 33095 SLIPKNOT Triple S Logo
- 19488 STATIC X Logo
- 22527 SUBLIME Logo
- 13694 TOOL Logo

Miscellaneous Rock Apperal

GROUP WORKSHIRTS $39.95

High Quality Embroidery On A Industrial Type Brand Shirt, Two Sizes LG & XL

- 39649 B. L. SOCIETY BLS Logo/Sonic Brew
- 42316 LINKIN PARK LP Logo/Stencil Man
- 42642 MISFITS Logo/Mommy Can't Sic Kill
- 39457 OZZY OSBOURNE Logo With Cross
- 25537 S. PISTOLS Logo/God Save Queen
- 43095 SLAYER Eagle In The Abyss
- 40970 SLAYER Logo/Iron Cross
- 33476 SLIPKNOT Logo/Goat Head In Pentagram

HOODED SWEATSHIRTS $59.95

Two Sizes LG & XL Except Where Noted

- 41315 AUDIOSLAVE Red Circle Flame Logo
- 42139 BLACK LABEL SOCIETY Doom Brew
- 43319 CANN. CORPSE Bloody Logo XL Only
- 32527 C. OF BOOOM Logo/Hate Crew Deathroll
- 32557 CKY Ozzy Logo
- 36585 COLD Venom Spider Logo
- 39473 CRADLE OF FILTH Framing Logo
- 40944 DEFTONES Calligraphy Deftones Logo
- 42538 D. BORGIR Logo/Satan We Trust XL Only
- 41319 GODSMACK Flaming Sun Logo
- 38736 HATEBREED A Call For Blood/Vengeance
- 42118 HIM Bless Heartagram Logo
- 41115 IN FLAMES Emblem Logo
- 36849 INSANE CLOWN POSSE The Wraith
- 43084 IRON MAIDEN Logo/Live After Death
- 42944 KILLSWITCH ENGAGE Skull Nails Logo
- 42178 KITTEN MOUTH KINGS Crown Logo
- 43078 LED ZEPPELIN 4th Lp Man With Bundle
- 41317 M. MANSON Basket Age Burlesque Logo

MORE HOODED SWEATSHIRTS

- 42114 MEGADETH Logo
- 40953 METALLICA Group Live Silhouette
- 41318 MUDVAYNE Hatebreyonie Pyramid Logo
- 39800 OPETH Logo XL Only
- 41044 O. OSBOURNE Eyes Logo
- 40648 PANTERA Flaming Screaming Skull
- 42843 SHADOWS FALL SF Star Logo/Logo
- 40977 SLAYER Eagle In The Abyss/Logo
- 43089 SLAYER South Of Heaven
- 38508 TOOL Nerve Ending Logo

MISCELLANEOUS ROCK APPERAL

Note Individual Prices & Sizes

- 13186 AC/DC Baseball Jersey
  Classic Logo L/XL $25.50
- 39729 AC/DC Baseball Jersey
  Those About To Rock M/L/XL $25.50
- 39652 B. LABEL SOCIETY Football Jersey
  BLS Logo/Brewtality L/XL $55.00
- 40948 DEF LEPPARD Muscle Tank Tee
  Britain Flag Print M/L/XL $25.50
- 40947 DEFTONES Baseball Jersey
  Cobra Nation Logo M/L/XL $25.50
- 39799 HATEBREED Baseball Jersey
  Healing To Suffer Angle M/L/XL $25.50
- 42083 IN FLAMES Baseball Jersey
  Reroute Remain Logo M/L/XL $29.50
- 41752 SHADOWS FALL Baseball Jersey
  Red With Wings Skeleton M/L/XL $25.50
- 32655 SUBLIME Baseball Jersey
  Tattoo Logo L/XL $25.50

Nylon Back Packs $45

Made Of Strong Nylon For Durability And Strength

- 40948 GOOD CHARLOTTE Logo/GC Logo
- 39973 I. CLOWN POSSE Hatchetman Guy
- 39014 KORN Logo (Black & Grey Backpack)
- 41168 KORN Logo (Light Grey Backpack)
- 40947 LINKIN PARK Spray Paint Street Artist
- 41180 METALLICA Logo/Ninja Star
- 40948 MISFITS Logo/White Skull
- 41178 MUDVAYNE Flamed Pyramid Logo
- 41175 PANTERA Cowboys From Hell Logo
- 41177 SLIPKNOT Logo
- 41176 SOCIAL DISTORTION Dancing Skull
- 41185 SUBLIME Logo/Flaming Sun
- 39013 TOOL Logo

Knit Beanies $18.50

Awesome! Embroidered Art Work On The Hottest Fashions!

- 42703 AC/DC Black/Jumbo White Logo
- 39889 API Black/Logo
- 41230 AUDIOSLAVE Black/Logo W/Red Flame
- 41005 B. LABEL SOCIETY Black /Brewtality
- 41241 CKY Black/Jumbo Red Logo
- 41234 DEFTONES Grey/Tiger Head Logo
- 38908 DISTURBED Black/Believe Symbol & Logo
- 43219 EVANESCENCE Black/Logo
- 41227 GODSMACK Black/Spray Stew Jumbo Sun
- 41225 I. C. POSSE Running Hatchetman Guy
- 42948 KILL ENGAGE Black/Skull Nails Logo
- 24762 KITTIE Black/Logo
- 41232 KORN Black/Grey Jumbo Blend Logo
- 41242 L. PARK Army Green/Netsons Street Artist
- 24488 METALLICA Black/Logo With Ninja Star
- 25846 METALLICA Black W/Grey Stripes/3-D Logo
- 42412 MISFITS Black/Graveyard Logo
- 24866 MUDVAYNE Black/Logo
- 41235 MUDVAYNE Navy Blue/Flamed Pyramid Logo
- 17849 NINE INCH NAILS Black/NIN Logo
- 38903 NIRVANA Black/Red Sketch Logo
- 41229 OZZY OSBOURNE Grey/Jumbo Black Logo
- 41233 PANTERA Black/CFH Skull & Crossbones
- 32266 PINK FLOYD Black/Dark Side Of The Moon
- 40852 RANCID Black Beanie/Crimson Ghost Logo
- 42823 SHADOWS FALL Black/Logo
- 39522 SLIPKNOT Red Beanie/3-D Logo
- 32636 STATIC X Black/Machine Logo
- 41239 SUBLIME Brown/Logo W/Long Beach Logo
- 25750 TOOL Black/Labyrinth Logo

Cd Cases & Leather Wallets

Embroidered 24 Count Cd Cases & Leather Wallets With Chain

2 SIDED DESIGN CD CASES $16

- 41198 AC/DC Logo
- 41193 DEFTONES Tiger Head Logo
- 39837 GODSMACK Flaming Sun Logo
- 41196 I. CLOWN POSSE Running Hatchetman Guy
- 42701 KORN Logo/Rubberneck Cd Case
- 41199 LED ZEPPELIN Classic Logo
- 41192 METALLICA St. Anger Logo/Ninja Star
- 41195 MUDVAYNE Logo/Flamed Pyramid
- 39835 PANTERA Skull & Crossbones Logo/Flames
- 38825 SLIPKNOT Star Logo/Barcode Logo W/Goat
- 38501 TOOL Labyrinth Logo

LEATHER BIKER WALLETS $18.95

- 41187 CRADLE OF FILTH Logo
- 25988 DISTURBED Mean Smiley Face W/Logo
- 38030 GODSMACK Flaming Sun Logo
- 41243 I. CLOWN POSSE Running Hatchetman Guy
- 41191 KORN Multi Logo
- 41812 LEATHER WALLET Iron Cross
- 41194 METALLICA St. Anger Logo/Ninja Star
- 25985 MISFITS White Skull
- 41185 MUDVAYNE End Of Things Pyramid Logo
- 38487 OZZY OSBOURNE Logo
- 41190 PANTERA Dancing Girl With Logo
- 36394 RANCID Discharge Skull
- 41190 SLIPKNOT Logo/5 Logo
- 38488 STATIC X Logo
- 41189 SUBLIME Old English Logo
- 43494 TOOL Logo/Logo

Concert Billboards $10.95 Each

Concert Billboards From The 60's To The 90's, 14"X 22"

- 14667 AC/DC Highway To Hell Summer Tour '79
- 15004 AEROSMITH W/Deep Purple 1st U.S. Tour '86
- 30258 B. SABBATH Paranoia Tour Poster '72
- 14565 CLOCK. ORANGE Stanley Kubrick '71
- 32987 CREED & SEVENDUST 104 Fest 2000
- 26268 DOORS Isle Of Wight Festival Chicago '70
- 15017 GREEN DAY New York City '94
- 14694 JIM MORRISON Last Known Picture '71
- 15025 KISS 10th Anniversary Tour '82
- 15011 L. SKYNYRD Street Survivors '77
- 32995 L. SKYNYRD & R. STONES Knebworth '76
- 14990 MARILYN MANSON Live At Lookapot '95
- 32975 M. CRUE Girls,Girls,Girls 'N' Roses '87
- 15026 NIRVANA In Concert Newmarket '02
- 15012 NIRVANA Kurt: Rest In Peace '67 - '94
- 32996 OZZY OSBOURNE Speak Of Devil Tour '82
- 15028 OZZY OSBOURNE With Randy Rhoads '82
- 15019 PEARL JAM & METALLICA Houston '00
- 15021 PINK FLOYD World Tour Las Vegas '87
- 32977 PEARL JAM Lollapalooza '92 W/Chili Pepp
- 14977 R. A. MACHINE World Music Theatre '89
- 14983 RAMONES Civic Auditorium Santa Cruz '8
- 14988 SMASHING PUMPKINS New York City '96
- 15018 S. R. VAUGHAN Edley's Club Tx '86

LG/XL Long Sleeve T-Shirts $29.95

Great Designs Shooting Down The Arms On Most.

- 33002 AC/DC Highway To Hell
- 39650 B. LABEL SOCIETY Doom Crew Iron Cross
- 38896 B. LABEL SOCIETY Berserkers Special Forces
- 42525 CHILDREN OF BODOM Hate Crew Deathroll
- 42345 CHIMAIRA Logo/The Impossibility Of Reason
- 43053 CRADLE OF FILTH The Present Coming
- 26382 DANZIG White Skull
- 40942 DEFTONES Est. 1988 Eagle Logo
- 42526 D. BORGIR Armageddon Skull Bone Saw
- 36071 DISTURBED Believe Flaming Symbol Logo
- 41112 IN FLAMES Star Face

- 40964 IRON MAIDEN Piece Of Mind
- 42968 KILL ENGAGE Mess, Metal Logo/Coffins
- 32527 LED ZEPPELIN Exploding Zeppelin Wing
- 41309 L. PARK Mellows Street Artist Graffiti Logo
- 39005 METALLICA Powered By Metallica/Ninja Star
- 19724 MISFITS Glow In The Dark Skeleton
- 40958 MUDVAYNE Half Makeup Group Faces Photo
- 42966 OLD MANS CHILD In Defiance Of Existence
- 33030 OPETH Blackwater Park
- 25732 OZZY OSBOURNE Logo
- 40942 PANTERA Flaming Claw Holding Logo
- 41753 SHADOW FALL Logo/The Art Of Balance
- 43094 SLAYER Reign In Blood
- 40939 SLIPKNOT Mayhem Skull/Logo
- 30968 SMASHING PUMPKINS Zero
- 42527 SOILWORK Monster With Flags Logo
- 33154 SOULFLY Fire Symbol Logo
- 36587 STATIC X Machine Migraine Skull

Add Shipping Costs To Your Total And Send Cash, Check Or Money Order To:

INFINITY 1
P.O. Box 39 Dept 140
Chanhassen, MN 55317

Order Total	Shipping	Order Total	Shipping
Up To $29.99	$6	$100 - $129.99	$11
$30 - $39.99	$7	$130 - $149.99	$12
$40 - $49.99	$8	$150 - $179.99	$13
$50 - $79.99	$9	$180 - $199.99	$14
$80 - $99.99	$10	Over $200	$15

Priority Shipping Add $6 To Cost From The Chart
Canada Orders: Add $11 To Cost From The Chart
Other Foreign Orders: Add $14 To Cost From The Chart

Credit Card Orders Are A Minimum Of $8 Shipping. All Check Orders Are Held For 10 Days. 2nd Day Air Shipping Is Available By Calling 952-556-1121. US FUNDS ONLY!!

ON SALE NOW!

FREE MUSIC DOWNLOADS INSIDE!!!
EXCLUSIVE TRACKS: MASTODON | THE DILLINGER ESCAPE PLAN | MEGADETH | REVOLTING COCKS | KITTIE SEE PG. 130
REVOLVER
EXCLUSIVE SCOOP! THE FUTURE OF METALLICA JAMES AND LARS SPEAK
THE HISTORY OF INDUSTRIAL MUSIC FEATURING MINISTRY, SKINNY PUPPY, KMFDM, AND NINE INCH NAILS
SUMMER IN THE ABYSS!
WARPED TOUR '04
NEW FOUND GLORY
COHEED AND CAMBRIA ★ TAKING BACK SUNDAY
GOOD CHARLOTTE ★ STORY OF THE YEAR
THURSDAY ★ AVENGED SEVENFOLD
HAZEN STREET ★ ALKALINE TRIO ★ MY CHEMICAL ROMANCE
MONSTER FALL PREVIEW! SYSTEM OF A DOWN | SHADOWS FALL | CRADLE OF FILTH | MUDVAYNE | GREEN DAY | LAMB OF GOD | SUM 41 | MESHUGGAH | AND MORE!

WWW.REVOLVERMAG.COM

BLOODBANK

features

20 THE DARK ARTS
ARTIST DAN BRERETON TAKES CENTER STAGE

26 HERE THERE BE MONSTERS
ALIEN VS PREDATOR NO HOLDS BARRED

30 GETTING SPOOKED
ANTONY JOHNSTON WRITES A GOOD SCARY STORY

33 ON THE TRAIN
AUTHOR CHINA MIÉVILLE CREATES AMAZING WORLDS

comics

09 VAMPIRELLA: THE CONVENT
ON A QUIET SNOWY NIGHT, VAMPI KNOCKS ON A MYSTERIOUS DOOR

43 VAMPIRELLA: NIGHT BOAT TO DRAKULON
INSTANT CROSSOVER: SCURVY DOGS

departments

06 VAMPED
THUS SPAKE VAMPI

07 SCARLET LETTERS
WORDS TO LIVE BY

08 AT STAKE
SUCCULENT MORSELS FOR YOU

36 THE VAULT
WE READ AND WATCH, YOU DECIDE

40 FLESH & BLOOD
NEWEST COMICS SACRIFICES

47 SUCKERS
BAD MOVIES, GOOD TIMES

48 TOY CHEST
GO AHEAD, PLAY WITH IT

49 LUNA CHICKS
LOVELY LADIES WITH BITE

Art: Dan Brereton

VAMPED

Vampirella art by Dan Brereton

Hot fun in the summer time!

I'm enthralled and excited about all the possibilities horror has coming up this year. We've seen so many great things so far and there's no end in sight! From another slew of movies to whole TV channels (move over, Sci-Fi!) to books and comics and comics and books.

Hot stuff!

One of my favorite people is spotlighted this month right here in my very own magazine. You can see one of Dan Brereton's sketches of me above, and over on the BloodBank page, you see the darling duo of me and Dracula (you'll be seeing more of us next issue, too). I love it when Dan works on me!

One of the things Dan loves best is monsters and we get our fill this month with behind-the-scenes coverage of the summer blockbuster *Alien vs. Predator*! Taking a little bite out of the movie making process, we slipped onto the set and watched the madness unfold.

Big monsters and big happenings are everywhere!

Vampirella

VAMPIRELLA

EXECUTIVE PUBLISHER Jonathan Rheingold
ASSOCIATE PUBLISHER Yoshi Aino

EDITOR-IN-CHIEF Maureen McTigue
ART DIRECTOR Rommel Alama

ASSISTANT EDITOR Boni Alimagno
EDITORIAL ASSISTANT Tim Paulison
WEBMASTER/DESIGNER Jason Brightman

CONTRIBUTORS:
Andrew Boyd, Jim Catapano, Mike Conley, Justin Gray, Daniel Kang, Patrick Keller, Tom LaSusa, Will Murray, Greg Scott, Frank Tieri, Ryan Yount

THANKS:
Dan Brereton, Michael Broidy, Lee Dawson, Sean Fernald, James Lucas Jones, Antony Johnston, Sean Keeley, Colleen Lindsay, Jeff Macey, Seragon O'Dassey, Anna Puchalski

ADVERTISING DIRECTOR Judd Silver
ADVERTISING SALES Alana Zinn

CIRCULATION/MARKETING DIRECTOR Richard Fogel
SINGLE COPY SALES MANAGER Richard Ciotta
PRODUCTION DIRECTOR Dennis M. Wheeler
DIRECTOR OF PRE PRESS Phil Dhom

PUBLISHER Stanley Harris
CHIEF FINANCIAL OFFICER Warren Sherman

EDITORIAL AND ADVERTISING OFFICES
1115 Broadway, New York, NY 10010
(212) 807-7100; FAX (212) 620-7787
Email: mail@vampirella.com
Website: www.vampirella.com

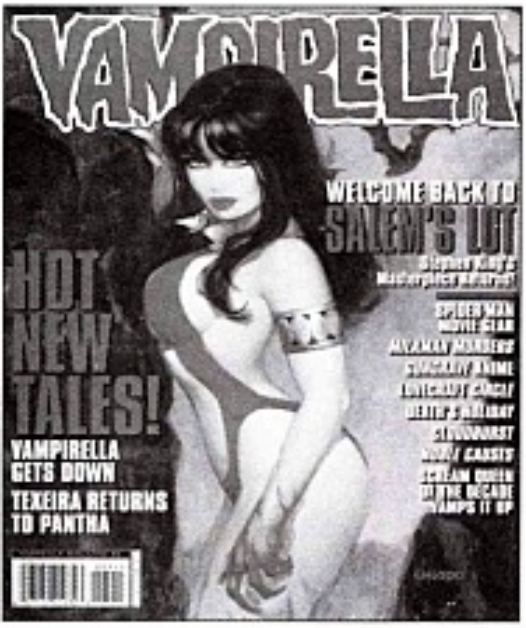
COVER CREDITS
AvP cover painted by David Michael Beck.
© 20th Century Fox. Courtesy Dark Horse Comics.
Illustrated cover painted by Dan Brereton.
Model cover photograph by Lorinda Sullivan.

VAMPIRELLA COMICS MAGAZINE #6
is published by Harris Publications, Inc.
1115 Broadway, New York, NY 10010

© 2004 Harris Publications, Inc. All Rights Reserved.
PRINTED IN CANADA.
Vampirella is © and ® Harris Publications, Inc.
All outside material is © their respective owners and used with permission.

SCARLET LETTERS

titilating tomes



Dear *Vampirella*,
I have a problem with the magazine. Let me tell you a story: everyday I take the N train from Astoria to my job in midtown Manhattan. Usually, I take the opportunity to shut my eyes and catch up on some sleep, but this time around I was so absorbed by *Vampirella Comics Magazine* that I ended up missing my stop! I got out at 28th St. and had to truck it. I almost had a heart attack! And because of you I was a half-hour late! When this pal I work with asked me if I'd been up all night, I said, "Yeah." When he asked me with who, I told him I'd been with Vampirella!

I think I deserve something from you to make for up for what happened. It's only fair, right? A man's gotta work, and a man can't while you keep doing your thing in this magazine. But in all seriousness I tell you I missed Pantha for so long and it's great to see the Rembrandt of comics work his magic on my favorite feline once again. Next thing you know, I'll be blaming her for keeping me out all night. But I'd never cheat on you, babe!
Bert Cantwell

Dear *Vampirella Comics Mag*,
Last night I dreamt I was Vampirella. I dreamt I had the costume on, the boots and it all fit like a glove, like it was painted on. Except I wasn't fighting evil demons or for the love of Adam Van Helsing. I was standing on a stage in front of thousands of people singing "I Ran" by Flock of Seagulls. My back-up band was composed of Pendragon, Witchblade, Jean Grey and Psylocke. Then the dream ended as the concert ended, with a giant tomato with fangs on it falling from the sky and exploding all over me and my audience.

I've been asking people what this all means. I'm not even a mutant fangirl anymore. I have been a bit bothered by the amount of music reviews in something dedicated to comics, so maybe this was me just getting my frustration out. But why Flock of Seagulls? I don't know. It's just dreams are supposed to mean something and other than fulfilling my lifelong dream to be Vampirella myself, (though I thought it'd be in a movie or on the stage), I haven't the foggiest clue what this all means. Kind of scares me. Let me know if you can think of anything. Maybe it could be contest. Thanks for reading!
All the best,
Jenna Burn-Wasso

Hey, thanks for sharing, Jenna! Anyone else out there with all-too-strange Vampirella dreams? Let us know!

Dear *Scarlet Letters*,
Pantha is back and hotter than ever. I kept waiting for her to rip that obnoxious girl's throat out but you just gave us one plot twist after another. My God, that ending! Jolley and Texeira are an unbeatable team. It did salvage things a bit from the Vampi story earlier in the issue. I mean, come on, killer pimps?

The articles on *Salem's Lot* and Eli Roth were great and with another out of sight "Luna Chick" it is easy to see why Vampirella is the world's sexiest horror magazine.
Sincerely,
Andrew DiNalli

Not killer pimps, Andrew, killer disco stars! It makes sense when you think about it.

Dear *Vampirella*,
I love Debbie Rochon! This sexy vixen has climbed her way to the top as my favorite "Luna Chick." Sorry, Alexxus. Whoever thought up this part of the magazine is brilliant. I've always loved seeing the new models take on the identity of Vampirella, but to show other women put on the costume, or at least the persona, for fun... it's sheer genius. I only hope that you will have at least one "Luna Chick" at the convention with you in San Diego. I'll definitely be scouting out the Harris booth.

Don't worry, Kitana. I still love you, too. I always buy both the photo cover of the magazine and the regular cover so I can hang your poster up on my wall.
Tim Anderson

VAMPIRELLA COMICS CONTRIBUTORS:

Frank Tieri is a regular on the Marvel Comics shelves, having written a slew of mutant titles including *Wolverine* and *Weapon X*. He's playing in Top Cow's toybox on *Darkness* these days, in the arc titled "Wanted Dead."

Greg Scott is a relative newcomer to comics, illustrating and co-creating the breakout *Sword of Dracula (left)*, with writer Jason Henderson. He's recently worked in Gotham on Batman for DC Comics. He and Jason will be seen in these pages soon. (Page 9)

Andrew Boyd & **Ryan Yount** are doing their own thing their way with their Indy hit *Scurvy Dogs*. Besides contributing the second Vampirella story this month, they also speak with Jim Catapano in this month's "Flesh & Blood" section. (Page 43)

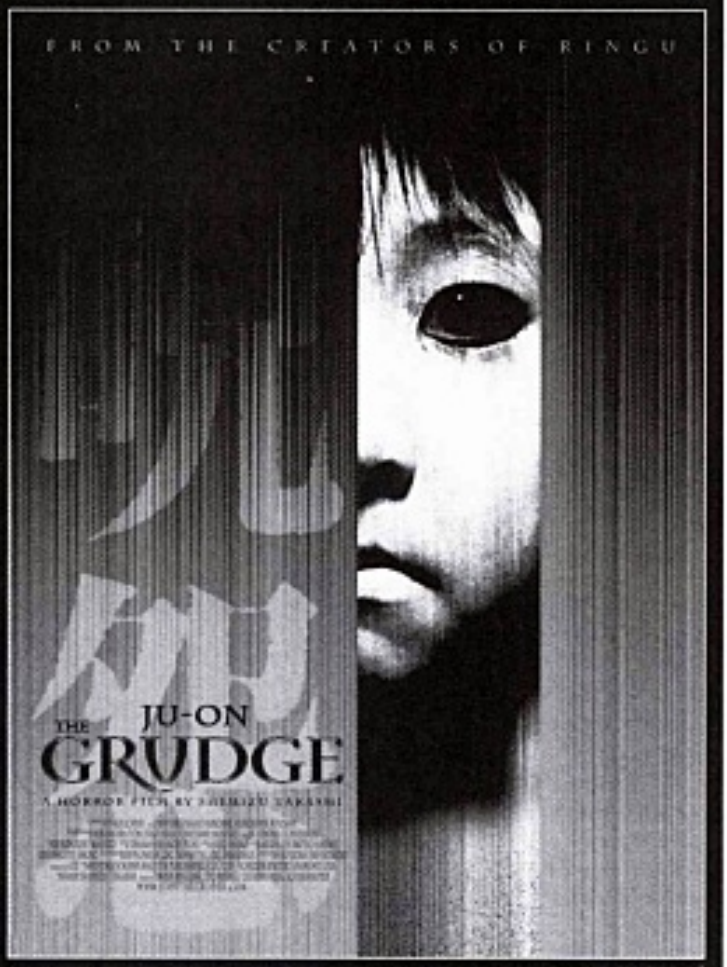
To find any of the featured comics material, call 1-888-Comic-Book or visit www.the-master-list.com to find your local comics specialty retailer. You can also visit creator websites for more sales information.

We want to hear from you! Drop us a line any way you can!
SCARLET LETTERS, VAMPIRELLA COMICS MAGAZINE, 1115 BROADWAY 8TH FLOOR, NEW YORK, NY 10010, OR VIA E-MAIL AT COMICS@HARRIS-PUB.COM

AT STAKE

SUCCULENT MEDIA MORSELS

DON'T HOLD A GRUDGE



This summer, Lions Gate Entertainment and Vitagrpah Films unleashes one of Japan's creepiest films directly onto the big screen.

Ju-On: The Grudge, while being the third movie in the *Ju-On* film series, is bypassing the traditional straight-to-DVD release in the States due to the success of those films and others, including *Ringu*, and it's US remake *The Ring*.

Ju-On is a spirit of questionable vengeance that creates a haunted house and then finds new places to harbor; it's a virus, a paranormal parasite.

In the film, a sealed door is opened by an unsuspecting home care worker and the evil that pours out comes in the shape of a 6-year-old boy. And this spirit holds a grudge, and many vistims will fall prey to this force.

Acclaimed writer/director Takasi Shimizu, who created the *Ju-On* series, is presently working on *The Grudge* for Columbia TriStar. This remake stars Sarah Michelle Gellar (*Buffy, The Vampire Slayer*) and Bill Pullman (*ID4*).

FIGHT THE GOOD FIGHT

The first rule of FIGHT CLUB is "Don't Talk About Fight Club." But it's the Seventh Rule that's important now: "Fights go on as long as they have to." And this fall, they'll go on forever... as long as you have an X-Box or PS2 as Vivendi Universal Games unleashes **Fight Club: The Game**.

Picking up scenes and story from the movie, *Fight Club* also gives you real-time damage that affects gameplay, multiple fighting styles, 10 main characters and four hidden characters from the movie, you can create new characters, download content, play live, tournaments and rankings will be available and almost every object in the game is destructible.

That's right: you can break almost everything, including your opponent's bones.

HELLS BELLS

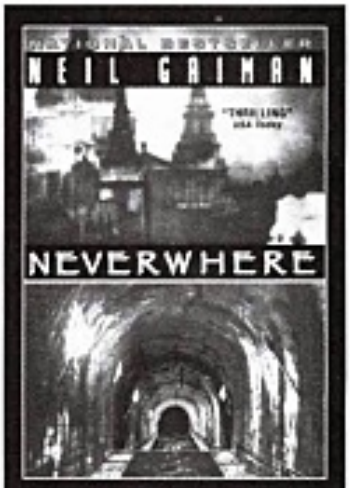
Making music for the masses is a tough gig: making it via MTV can be a sweet deal if you're **DJ KAOS777**.

The music gets stuck in your head. You know it; it seeps into the system via the background on *The Real World, Road Rules* and *Extreme Challenge*. The electronic dance grooves also hit a nerve in Hollywood and fit DJ KAOS777 into promotional gigs for *AVP* (see page 26) and actress Jennifer Garner (*Alias*).

With tracks titled "Ultra-Violent" and "Prince of Darkness," it's easy to see that there's chaos in dance but there's definitely dance in KAOS.

WHERE THERE'S A WILL

This month, one of our contributors is prolific writer **Will Murray**. A historian as well as journalist, Will has written eight *Doc Savage* novels based on unfinished scripts by Savage creator Lester Dent; he has also written 40 novels of *The Destroyer*, the series on which the 80s flick *Remo Williams* was based.



IT'S HERE

First a novel, then a BBC miniseries, then on to DVD, Neil Gaiman's story of a mysterious world under London is now coming to comics through the publisher of his popular *Sandman* series, DC Comics.

Neverwhere is a kingdom of abandoned subway stations and sewer tunnels, where a bloody slaughter has taken place and a poor normal soul is dragged along to help discover the cause of the brutality.

At press time, neither a release date or artist were confirmed; Gaiman announced the project via his weblog.

Ju-On: The Grudge © Vitagraph Films, Neverwhere © Neil Gaiman, Fight Club: The Game™ Vivendi Universal Games

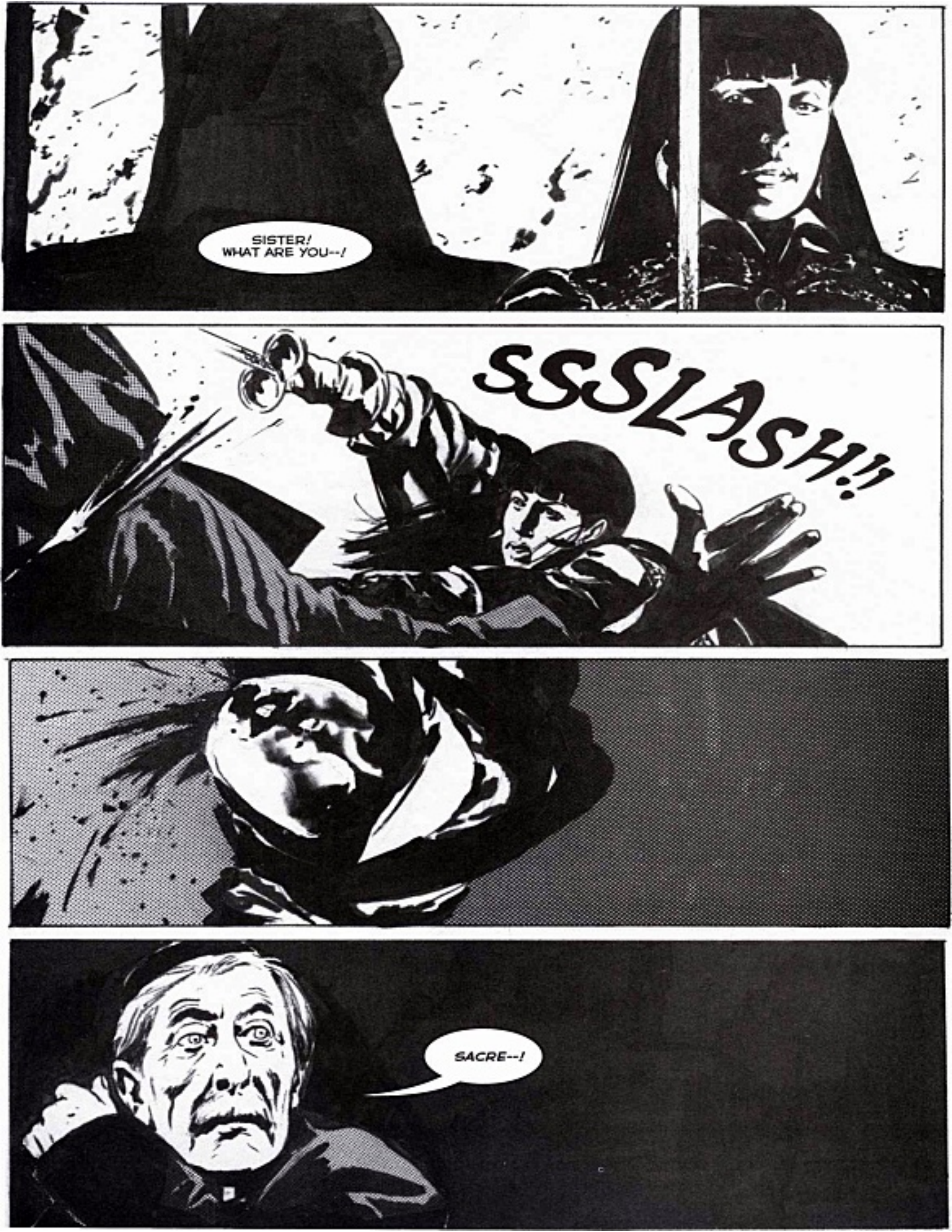
Lac st jean, quebec
The Convent
CLOP CLOP
CLOP CLOP
writer Frank Tieri
artist Greg Scott
letterings Mike Conley
TAP TAP TAP
OUI?

MON DIEU--
PLEASE, COME IN, MY DEAR-
YOU'LL CATCH YOUR DEATH OF A COLD!
I MUST SAY, THIS IS A BIT OF A SURPRISE. DIDN'T THINK THE CHURCH WOULD STILL BE SENDING YOU--
WHAT WITH THE STORM AND ALL.

AH, BUT WHERE ARE MY MANNERS?
YOU'LL HAVE TO PARDON ME, SISTER--
WE DON'T GET MANY VISITORS FROM THE OUTSIDE WORLD HERE, AS YOU MIGHT SUSPECT.
HERE, LET ME TAKE YOUR CLOAK-
I'M FINE, THANK YOU
AS YOU WISH, SISTER... SISTER--
OH MY, WE HAVEN'T BEEN FORMALLY INTRODUCED YET, HAVE WE? AND HERE I AM JUST RAMBLING ON AND ON!
I'M FATHER LEVESQUE. AND YOU WOULD BE SISTER--?
PIRELLA.
SISTER PIRELLA-- MY, WHAT AN INTERESTING NAME.

WHAT IS THAT, EUROPEAN?
THE NUNS.
WHERE ARE THE NUNS?
OH-- ER, YES. DOWN TO BUSINESS IT IS, EH?
YOU WILL HAVE TO EXCUSE ME, SISTER PIRELLA, I DO TEND TO RAMBLE ON A BIT. IT'S JUST THAT--
YOU DON'T GET MANY VISITORS FROM THE OUTSIDE WORLD HERE.
UM, YES-- AHEM.
RIGHT THIS WAY, SISTER PIRELLA.
BUT PLEASE KEEP IT DOWN--
THE SISTERS ARE IN THE MIDDLE OF THEIR NIGHTLY PRAYERS.

IT'S QUITE ALL RIGHT, FATHER, WE'RE JUST FINISHING UP
SISTER PIRELLA, ALLOW ME TO INTRODUCE YOU TO MOTHER DOMINIQUE.
DOMINIQUE, YOU DID RECALL THE CHURCH WOULD BE SENDING A REPRESENTATIVE TO CHECK UP ON THINGS HERE, OF COURSE?
OF COURSE.
SO TELL ME, SISTER PIRELLA--
HOW DO YOU FIND OUR LITTLE CONVENT SO FAR?
HMMM-- HOW SHALL I PUT THIS?


SISTER! WHAT ARE YOU--!
SSSLASH!!
SACRE--!

S-SISTER PIRELLA-- W-WHAT HAVE YOU DONE?!
WHO'S NEXT?
AHHHH!
O-OUR FATHER, W-WHO ART IN HEAVEN--

BURN, YOU VILE BITCHES--
BURN!

-- AS WE FORGIVE THOSE WHO TRESPASS AGAINST US. A-AND LEAD US NOT INTO T-TEMPTATION--
B-BUT DELIVER US FROM EVIL--
AND AS FOR YOU, FOOL--
SHHH
WHAT DO YOU THINK I JUST DID?

T-the sisters, then they were--?!
A-and the church-- they didn't send you--
I never said they did.
Oh, and one last thing, Father--
The next time you're stupid enough to allow your extremely far off, in the middle of nowhere convent to become infested with vampires --
-- Try to let it be someplace a damned bit warmer.
FIN

VAMPIRELLA®

WWW.VAMPIRELLA.COM

VAMPIRELLA® & © 2003 Harris Publications, Inc. All rights reserved.

HAUNT YOUR BOOKSHELF

Vampirella Nowheresville HC
Collects Vampirella #1-3
written by Mark Millar
art by Mike Mayhew

Vampirella #1-3 Model Covers Set
Set of all 3 Photo Covers
Limited to 1,500
by Millar & Mayhew

Vampirella Horror Classics HC
Collects stories by Morrison, Loeb,
Gonzales, Sale, Timm and more!

Vampirella Lives Hardcover
Collects #1-3 plus Epilogue
by Ellis, Conner, Palmiotti

Item		Quantity	Price
Vampirella Nowheresville Hardcover	$12.95		
Vampirella Horror Classics Hardcover	$19.95		
Vampirella Lives Hardcover	$19.95		
Vampirella 1-3 Ltd. Photo Covers Set	$19.95		
Shipping & Handling (US orders only)			
$3.95			
NY state residents add 8.25% tax			
Total			

NAME

ADDRESS

CITY STATE ZIP

I AM PAYING BY

CHECK ☐ MONEY ORDER ☐ VISA ☐ MC ☐

CARD # EXP DATE

SEND YOUR ORDER TO:

VAMPIRELLA LIMITED PREMIUMS
1115 BROADWAY 8TH FLOOR
NEW YORK, NY 10010

OR FAX YOUR ORDER TO: 212-620-7787

PLEASE ALLOW 4-6 WEEKS FOR DELIVERY. OFFER EXPIRES 10/31/03

LORD OF NIGHT

DAN BRERETON'S BRAIN WORKS OVERTIME

By Maureen McTigue

Brereton (below with Polychrome, as portrayed by real-life love Chartruz) and his Nocturnals, Eve and Komodo, and the cover of *Midnight Companion* (far left).

Artist Dan Brereton's work is distinctive and evocative, and while very stylized he's managed to illustrate just about every comics character from Batman to Vampirella. And in-between the regular gigs, he created his own world in *The Nocturnals*.

As proud a papa Brereton is to his own kids, his passion for his other creation is right up there. "The Nocturnals," he describes, "for those new to them, are a group of nocturnal adventurers and warriors living in a remote coastal town in Northern California.

"The Nocturnals leader is an occult and criminal underworld figure, Doc Horror, who lives with his witchy teenage daughter, Eve, and several creatures who will never fit into normal society. For various and similar reasons, they live by night, and keep their existence mostly secret from normal folks. They're basically monsters who've formed a sort of family, and who fight monsters. Over the years, there have been a host of creatures introduced to make up the stories and expanding the small universe my characters live in."

The origin of the team and characters goes back to Brereton's childhood, where the initial ideas found fertile ground.

"As a kid, my parents took us on road trips in California and Oregon, and there were always a string of small towns hidden in the mountains and hills, or dotting the coastline; I was always fascinated by them. I've also been kept up nights by dark rooms, as I had a very overactive imagination, and probably still do. *Nocturnals* tends to combine both these fascinations with my love of superheroes, horror, Halloween and crime fiction."

DAN BRERETON

For the past decade, *The Nocturnals* has developed slowly but intensely. The book's history is something the artist speaks freely about, from its start in a burst of hope to making concessions in order to finish the initial story.

"The characters and the property have exceeded my expectations but really, I had little expectations for it in the beginning. I mean, I was just happy to be doing *Black Planet*," Brereton says of the initial miniseries. "For me it was a milestone: to be able to create, write and illustrate a book full of characters I owned was a big deal for me! What started as a bunch of doodles and sketches with notes scrawled around them would eventually become something that over a decade later spawned three miniseries and two specials, not to mention a 160-page companion guide, four trade paperbacks, a sculpted bust, posters, shirts..."

From the upper left, clockwise: Dead Girl, the Hideous League, Scum of the Earth, Elven King, Gunwitch Scarecrow and Lady Scarecrow

Brereton is having fun with it all, but he is realistic, too. "I mean, sure, there are characters out there that have enjoyed all that and more; there's a wealth of creator-owned successes in our field, which I think is wonderful, but for me, just sitting here in my tiny studio, knowing that *The Nocturnals* started as nothing and now continue to exist in the minds and collections of readers and fans is an accomplishment I really never expected." Including being the only book of the ill-fated Bravura line of comics to gain an Eisner nomination. So ill-fated was the line, that the company that started it, Malibu Comics, was bought by Marvel Comics and then shut down. Many of the Bravura books were on the brink of cancellation.

But with that behind him, Brereton took off with his comics family, the core group of which hasn't changed over the years "much like our own families," notes the artist. The team consists of Doc, Eve, the Gunwitch, Polychrome, Starfish, Firelion and the Raccoon. "If anything, the Raccoon, a sort of borderline member, who I first envisioned as a villain, has shown himself to be a diamond-in-the-rough an is an ally now. It helps that he has a 'thing' for Starfish. Another novice character, Komodo, who was new to the bunch in the first story, has sort of gone off on his own to see the world.

"The characters aren't a super-group in the way the X-Men or the Justice League are. They're a family, and family members come and go as time marches on — they drift, they come together, they develop interpersonal bonds and sometimes conflicts. My brother and I are close, though we live 600 miles apart. My sister lives across the street, but has her own social circle. My parents are close to all of us and definitely keep us together as a family to this day. I have children of my own. And I have friends and loved ones who I'm not related to whom I consider family as most of us do. The Nocturnals are like that."

The layer upon layer of history that Brereton has tailored can be easily picked up in the new book *Nocturnals: A Midnight Companion*, from Green Ronin Publishing.

"I'd been doing some illustrations of these super-hero characters for Green Ronin's role playing game, *Mutants And Masterminds*," Brereton recalls. "They approached me about doing something gaming-oriented with *Nocturnals*, and we came up with the plan to do a sourcebook that was a companion guide to the series. I wanted to avoid alienating my readers with what could be confused as just a gaming book, which it isn't. Gamers will find it invaluable in adding a new dimension to *Mutants and Masterminds*, but really it's a *Big Book of Nocturnals*. It even has an 18-page story that introduces new villains and a new storyline. It's got sketchbook layouts and

more in touch with what really scares me about the dark and unknown.

twice as much art as text. And the text itself lays out histories, backgrounds, characters and all sorts of juicy stuff for fans of the books. I'm very proud of the book, and it's a beauty too: 160 pages, hardcover. I did a ton of new art for the book, included scores of unpublished art from over the years, the cover painting was based on this beautiful drawing by Alex Ross, and many guest artists contributed work too: Phil Noto, Ronnie del Carmen, Ted Naifeh, Casey Jones, Kieron Dwyer, Tom Fowler, Bret Blevins, David Hartman, John Dunivant, Jay Stephens, Ward Shipman, John Heebink — forgive me if I've left anyone out — whose styles lend themselves to the *Nocturnals* in an uncanny way."

The Midnight Companion is an essential, and almost complete, guide to *The Nocturnals*. For a quick fix, though, Brereton offers the basics. "The core of the story is Doc Horror and his daughter, Evening, or 'Halloween Girl.' Eve is often the focus of the stories and has come to the fore quite naturally. I've tried to delve into the different characters more, rather than expand the roster. There is most definitely a new crop introduced in *Midnight Companion*, however, most of them are villains and local inhabitants, as well as characters who exist in the history of the setting."

A few of Brereton's lovely ladies grace these pages: Shadowhouse Goth Girl (upper left), Scum of the Earth's Devil Doll and Swamp Witch (lower right). *The Last Battle* is Disney Global's Italian production. The Nation of the Bloodless makes itself know a/a the *Midnight Companion*.

For characters who are obviously horror-infused, *The Nocturnals* came from more than just Brereton's monster movie love. "Oddly enough, I was always afraid of the dark as a kid, and avoided scary movies," he notes. "I remember being terrified to walk down a dark hallway to get the bathroom in the middle of the night. There was a movie of the week called *Trilogy Of Terror* that featured Karen Black fighting off this little Tiki warrior doll come to life. The idea of it sent me to my room with the door closed. I loved monsters and dragons and stuff, but nothing in the horror vein did anything but frighten the crap out of me. Once in the fourth grade, a kid told a group of us about seeing *The Exorcist* and it gave me nightmares that kept me from seeing the film myself until I was in my 30's."

Don't get him wrong, he loves the horror genre; he just got in through a more literary doorway.

"I started with Ray Bradbury, whose work I enjoyed as a fan of science fiction, until I delved deeper and found that he wrote some great horror stories," Brereton enthuses. "I think Bradbury helped make a smoother transition; he and Stephen King made horror fun. I never enjoyed the slasher movies of the 80's my friends were into, but I do remember seeing *The Howling*, which was pretty heavy for a kid who was afraid of the dark. I remember *The Howling* because one of the actresses in the film, who played the werewolf Marsha, reminded me of Vampirella, a character I knew about from being a Frazetta fan.

"Later, in college, I read Clive Barker and finally, the great H.P. Lovecraft. In Lovecraft's work, I've never been more in touch with what really scares me about the dark and unknown. I adapted one of Clive's short stories, *Dread*, for Eclipse Comics. I got to meet Clive, who was so nice, I still can't reconcile his work with his friendly personality," he laughs.

"Obviously, things have changed since my childhood. Except that I'm still a little afraid of the dark, which might account in part for why I work nights and sleep after the sun comes up."

Something that doesn't surprise Brereton, yet doesn't completely impress him either, is the rebirth horror has recently undergone. "As much headway has definitely been made, I actually feel like there could be more. Marvel lacks a horror line like it had in the black and white magazines of the 70's. And DC doesn't really have one with true horror roots. Dark Horse and Harris stand out in that regard, but I feel like horror has a ways to go in comics. I'd like to see more of it, and hopefully the trend will keep up. I have many other horror ideas I'd like to put into play in comics that aren't *Nocturnals*. I consider *Nocturnals* the least horror-oriented of the things I have in mind, actually, because in *Nocturnals*, the good guys always win. Real horror doesn't comfort the reader like that, I feel."

Of course, as a creator, Brereton grabs the opportunity to mix and merge some of his great loves. One of his favorite non-*Nocturnals*

"I'm still a little afraid of the dark."

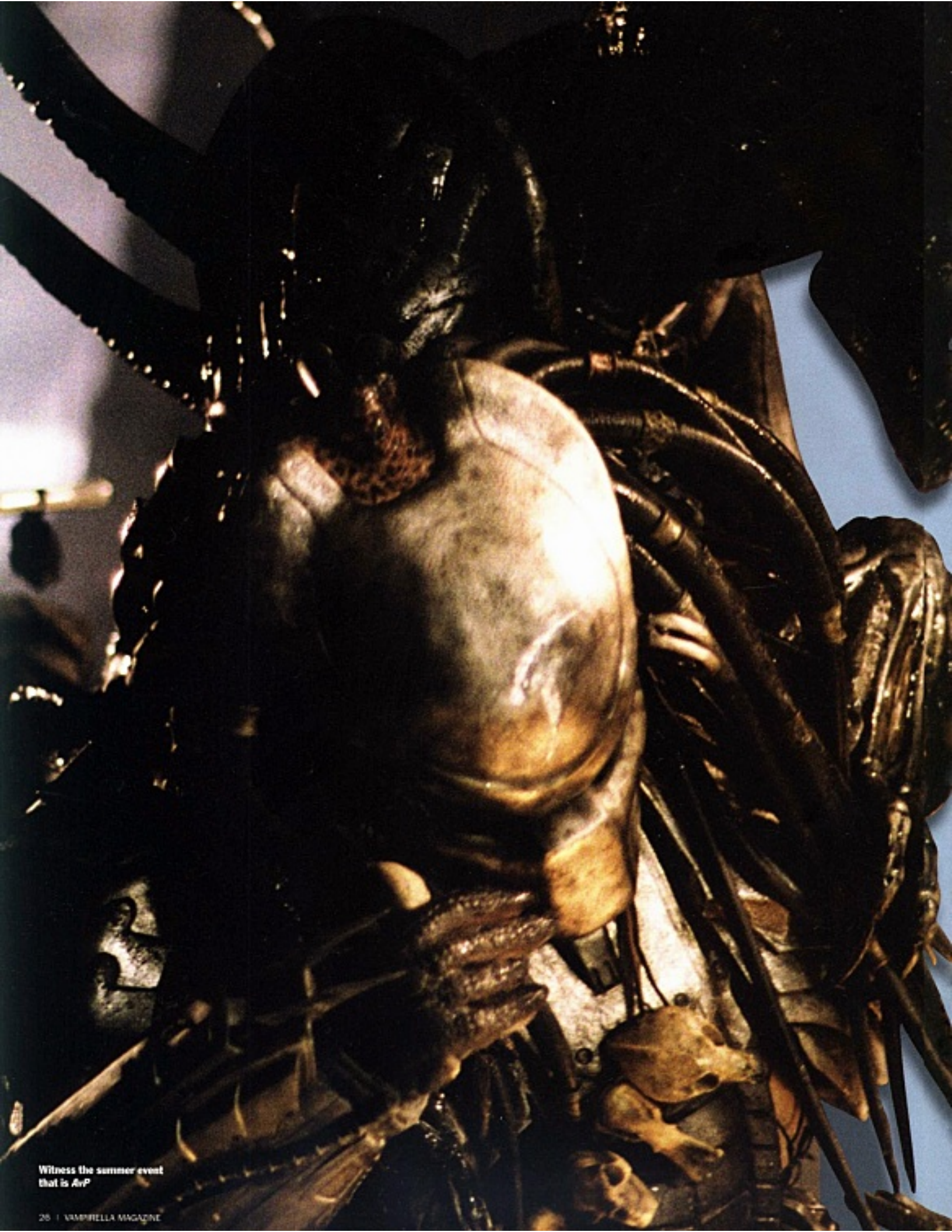
projects was a creator-owned book for DC Comics called *Giantkiller*. "It's about an invasion of giant monsters, Japanese kaiju-style, in the San Francisco Bay area where I grew up. The main characters are Jill, a genetically altered FBI agent and her friend, Jack, a creature grown in a military lab after monster and human DNA are spliced together to create a super-humanoid capable of surviving the toxic monster territory and fighting the giants single-handedly."

Brereton is a *huge* fan of monsters, and this particular project fed that. "It was a blast to do. I'd been watching this new crop of Godzilla and Gamera movies with my son, Hunter, who was two years old at the time. We bonded by watching Daikaiju destroy Tokyo and stomp tanks and stuff," he recalls. "It occurred to me that doing a big painted book of monsters destroying my old neighborhood and each other would be fun. I created Jack as a kind of cross between a Godzilla and a samurai warrior. When DC approved the pitch I was walking on air for months."

No matter what he has done, and what he has yet to do in comics, it's one of Brereton's Nocturnals family that means the most to him.

"Halloween Girl is an oddity in comics, I feel. She actually ages. From one story to the next, she's a little older. She was patterned after and inspired by my eldest daughter, Lindsay, and as she has grown, so has Eve, if not less rapidly, thank goodness. I think it's been extremely important in shaping her as a believable character readers can relate to and endeared her to fans of the books. I never imagined she would be one of the two most popular characters in Nocturnals. I figured comic fans, who are mostly adult males, would dismiss her. I didn't count on them finding something in her, as I did, to relate to, which sounds funny, but is true. The Gunwitch, the Nocs' silent resurrected outlaw, has captivated the imaginations of readers, but Eve has captured hearts. I believe she's the thing I'm most proud of in my career in this medium. Which, of course, mirrors how I feel about my children as a father."

LAST BATTLE © DISNEY GLOBAL



Witness the summer event that is *ArP*

IT'S THE BATTLE OF ALL BATTLES:

ALIEN VS PREDATOR

(WITH A FEW HUMANS CAUGHT IN THE CROSSFIRE.)

By Will Murray

Deep under Antarctica, in the halls of a recently discovered pyramid, your team marches through the darkness, guns heavy in your hands, your backs loaded with Weyland-issue supplies and munitions. Your eyes nervously dart back and forth among the multitude of statues of strangely garbed warriors great enough to be immortalized in this temple. On all the walls are strange, stylized carvings of alien creatures, small bug-like to huge fierce animals. The atmosphere is enough to distract you from your mission, but even at full alert you would have no way of knowing that more eyes are watching you than those carved in stone. Suddenly, a teammate lurches backward, a huge spear, apparently thrown from nowhere, still quivering in his gut. Guns blaze into empty air. One down. Who's next?

With much fanfare and great anticipation, Fox unleashes *Alien vs. Predator* on an eager public.

"For me, it's closure," says *Aliens* veteran Lance Henriksen, who played the android Bishop in the second and third parts and now stars as a familiar but new face, billionaire industrialist Charles Bishop Weyland. "We're going through the looking glass backwards here. This one is really closure on the guy that started the robotics they use in the future, and they pattern it after me. It's great to be back on an *Alien* movie. I've done two of them in the future, and here I am in the past doing the prequel to it all."

As for going through the looking glass backwards, the young cast works from the ending forward when talking about the film.

"I unfortunately die before everything kicks off," laments one.

ALIEN VS. PREDATOR

"It was a pretty amazing scene with Aliens quite near. *Too* near."

"I thankfully die at the hands of the Predator, so I'm relieved," admits another.

"I'm still alive at the end of the movie," volunteers one of the lead actors.

Off to one side, wincing unit publicists are going into meltdown mode. Who needs to actually *see* the movie with interview-virgins like these?

Maybe on a lesser film, no one. But this is an Alien movie. Or is it a Predator film?

Most of *AVP* takes place under the ice, where a monstrous pyramid has been uncovered. Resembling a great Aztec temple, it's filled with statues of Predators. The walls are adorned with creepy stylized Aliens in various stages—facehuggers, chestbursters and the full-grown model. Call it an archeological-entomological nightmare.

It's a nightmare in other ways too. As cameras roll, screenwriter/director Paul W.S. Anderson, who cut his teeth on *Resident Evil*, shoots a heart-stopping scene as played out above.

Getting a fix on the focus of *AVP* is as challenging as outrunning your choice of enraged extraterrestrial. This is the latest in a long line of Franchise vs. Franchise films going back to *Frankenstein Meets the Wolf Man*, culminating in 2003's *Freddy Vs. Jason*.

Yet somehow *AVP* is different. You sense it the moment you step onto the cool Prague set. This isn't a movie. It's an *Event*. Fans have dreamt of this cruel match-up since Dark Horse Comics released the first *Aliens Vs. Predator* comic book over a decade ago.

"Fox have been developing scripts for this movie ever since the first comic was done," acknowledges Anderson. "I think the first script was based on that comic. And that was out in space. I think *Alien* was always considered the bigger franchise. It seemed like the natural thing to set *Alien Vs. Predator* in the world of those movies rather than the world of the Predators. But I always liked the idea of it being on Earth."

AVP is all about survival. The premise is simple: every hundred years, teenaged Predators visit this pyramid to hunt newly-hatched Aliens in a bloody rite of passage. The Weyland Expedition just happens to show up at the perfect time... for the bloodbath.

"I THANKFULLY DIE AT THE HANDS OF THE PREDATOR, SO I'M RELIEVED."

— UNNAMED VICTIM

The multinational cast of *Alien Vs. Predator* is wonderfully open about their characters, and the way they fit into the bigger picture.

"She's an environmentalist who grew up in the military," relates *Blade*'s Sanaa Lathan, describing her character Antarctic guide Alexa Woods. "She's the same as Sigourney Weaver's character Ripley in that she's very strong and independent."

"Sebastian is an archaeologist," relates Raoul Bova, who's a long way from *Under the Tuscan Sun*, "and he was digging in Mexico when he received this letter from Weyland. For him, it could be *the* chance to go to the Antarctic."

"It's like playing cowboys and Indians," suggests *Soldier*'s Carsten Norgaard, who plays drill-team leader Quinn. "It's fun. It's escapism. The *Alien* movies are the crown jewels of this genre. What Paul has created here is a whole new environment. It's taken out of the spaceships

Sanaa Lathan witnesses Alien fury, and co-creature effects supervisor Tom Woodruff, Jr. stand by said monster.

ALL PHOTOS: ™ AND © TWENTIETH CENTURY FOX FILM CORP. ALL RIGHTS RESERVED.
ARTWORK COURTESY DARK HORSE COMICS

Head-to-head for the first time in Dark Horse comics

and put into Antarctica. Here we have this war that takes place underneath with the Predators and the Aliens."

Evidence abounds that in the conflict between Aliens and Predators, the humans are losing big time.

In another chamber, they're filming the first encounter between an Alien and the lead Predator, Scar. Transfixed to a stone bench by a vicious Predator spear is a recognizable member of the security team.

Scratch two humans.

"We have a hero Alien and a hero Predator," Second Unit Director Bharat Nalluri reveals. "It's quite interesting because what Paul Anderson has done with the script is give some characterization, where before this would be just another Alien. You get to know a couple of the Aliens here, so you're either rooting for them or not."

During a tour of the FX shop, Supervisor of Models and Miniatures Richard van der Bergh shows off a spooky ice field set littered with whalebone ribs, a skull-filled sacrificial chamber—and yet another effigy of a parka-clad expedition member hung up for dead in Alien slime. Someone has positioned his middle finger in a vulgar salute.

Scratch three.

"He's been encapsulated by the Aliens, awaiting the chestburster," van der Bergh says casually of the victim, as if it's an everyday occurrence. Just in case he's not recognizable, a nametag gives his character's ID away.

Soon, you start wondering if any human will survive *AVP*. But getting anyone to talk frankly about the challenge of having a clear victor and satisfying fans of both franchises is like pulling Alien teeth.

"I can't tell you that," whispers *Sylvia*'s Sam Troughton, who plays Thomas, one member of the scientific team. "I'd get into trouble."

"Whenever I say to people I'm working on *Alien Vs. Predator*," deadpans co-producer Chris Symes, "the first question they ask is, 'Who wins?' And of course I say, '*I can't say.*'"

Change the subject to "Who's your favorite franchise creature?" and it's a different story. To the last human, cast and crew are rooting for the big lizardy guys over the silvery-black bug-things.

"The Predator is more human," suggests Henriksen. "To me, the Aliens were always parasites of some kind that were just indestructible. Would it evolve to its next way of surviving? Believe it or not, Predators are more romantic. They have a culture and code of their own, whereas the Aliens don't. Their code is survival."

"The Predator has soul," adds *Resident Evil*'s Colin Salmon, who plays Weyland's second-in-command, Max Stafford. "Back home in London, all the brothers are freaking. Cool. Predator's back. He's an iconic figure in the Black community."

In the *sauvage et trois* that is *AVP*, Aliens are plain unpopular.

"I like the Predator," admits Visual FX Supervisor John Bruno. "Alien, I don't want to see. I don't care how good it is, you just *don't* want to see it. You want it to be as mysterious as it always was. We're taking care as to when you see it and how much you see. It's a big issue. You get used to seeing it, and then you think it's okay. But you *shouldn't* see it even if it's right in your face."

"THERE'S TONS OF ALIEN-ON-PREDATOR ACTION IN THIS MOVIE."

—DIRECTOR PAUL W.S. ANDERSON

Maybe *AVP* should have been called *Predator Vs. Alien*. In some ways, this is like *Starship Troopers* with reptilian hunters against spider-like facehuggers. And the Predators are *way* outnumbered.

"There's a trailer shot we're working on," explains Bruno. "It's a flashback. The actors are interpreting hieroglyphs to find out why this pyramid exists. We cut to three Predators on top of a pyramid—stormy sky, lightning—and they're completely covered in Alien blood. There's a big pile of Alien parts. It's kind of a Frazetta shot. The camera pulls back and you see thousands upon thousands of Aliens. You just keep pulling back and we see this entire pyramid *overrun* by Aliens...."

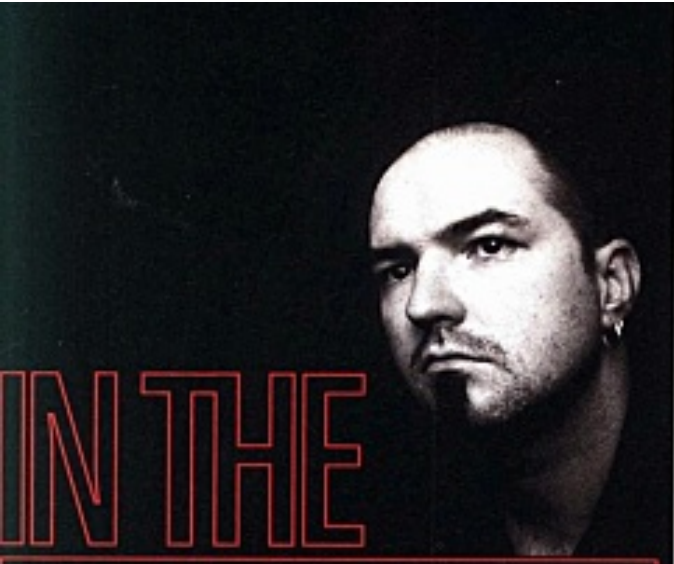
A decade after these two monster icons first faced off in comics, a wave of novelizations and *Alien Vs. Predator* video games have kept the battle raging. This new battle will be joined in what Fox hopes will be the kickoff to a frightening new series of franchise films.

"There's tons of Alien-on-Predator action in this movie," promises Anderson. "I mean, tons and tons of it. But it's not two hours of them slugging it out. This movie has a slow build, which is more akin to *Alien*. But then certainly the last 45 minutes is a pretty relentless action ride."

Sounds great. But who wins? Who *could* win without ticking off legions of fans?

"Without getting into story stuff," allows Executive Producer Tom Hammell, "at the end there *is* a winner."

Not a comforting thought when you consider *AVP*'s chilling tagline: *"No Matter Who Wins, We Lose."*



IN THE RING

FROM HORROR TO WESTERNS TO ROMANCE TO SHAKESPEARE, WRITER

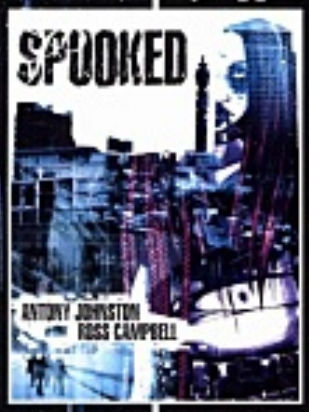
ANTONY JOHNSTON

PUSHES EVERYTHING TO THE EDGE AND OVER

BY PATRICK KELLER

"I LIKE THE BUCKETS OF BLOOD!"

Those pesky dead people. If it's not one thing, it's another. Just ask Emily Spook, who, like many a young, talented artist before her, is plagued by voices in her head, voices of the dead, the limboed, the dispossessed. Strangely, this is all just fine with Emily, who can barely remember having it any other way, at least until her latest tenant turns out to be the victim of a grisly murder, and he's rather insistent on her help in finding the killer. Before she knows it, she's entangled with a mysterious cult, a conjuring gone wrong, a possessed journalist...



Or you could ask Serena Cumberland... an innocent twenty-something American girl who has the poor fortune to be the descendant of one of six scientists who toyed too much with the unknown. And now she's drawn back into the circle in place of her mother, only to be hunted relentlessly by a man called Butcher — who should be dead. And there's a good chance that he is.

Then again, maybe it would be easier to simply consult Antony Johnston, the prolific, award-winning writer of a host of books, graphic novels and comics, including the stories of those haunted women. Though he has numerous works of all genres and flavors to his name now, Johnston likely came to the attention of many readers as the miniscule name underneath the gigantic letters announcing ALAN MOORE on a handful of Avatar Press's comic-book adaptations of the acclaimed master's prose stories. And Johnston himself wouldn't have it any other way. "The adaptations of Alan's work that I've done have been very good for me in terms of raising my profile," the writer explains. "But they've also been extremely fun books to work on, and doing them has in many ways helped me improve my own skills as a writer, not to mention that Alan himself has been extremely complimentary about my work. I don't want to become one of these people who resents the 'early work' they did while they were carving themselves a career. That's just silly."

That career has been impressively broad for someone whose first published comics work came out some three years ago. "After a few years spent writing supplementary material for role-playing games, in late 1998 I decided to finally have a serious bash at comics. The next year I wrote, and Aman Chaudhary illustrated, *Frightening Curves*, on the Web. Cyberosia published it in 2001. It won an IPPY [Independent Publishing Awards; at Book Expo America]. *Frightening Curves* was in the horror category, rather than a graphic novel category, and so was up against a bunch of proper books which made our win ever more gratifying. Cyberosia then published my next book, *Rosemary's Backpack*. Given that the former is a nasty urban horror and the latter a cutesy kid's adventure, that rather set the tone for my subsequent genre-hopping.

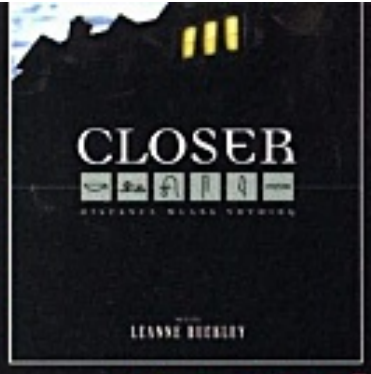
"Those books brought me a bit of attention," he continues, "and with the additional kind help of some introductions to people from Warren Ellis, I was soon writing for Oni and Avatar. So I started a kind of two-pronged maneuver, writing my genre-hopping original works for Oni – a romantic comedy in *Three Days in Europe*, a Shakespeare modernization in *Julius*, and horror again in *Spooked* and *Closer* – while also working on adaptations of Alan Moore short stories for Avatar, such as *The Courtyard* and *Another Suburban Romance*. And now I'm moving into original work for Avatar, too, with *Nightjar* and *Yuggoth Creatures*."

Aside from detours into Shakespearean drama and madcap romance, it's horror that has dominated the Johnston canon. Demonic cults, ghastly undead killers, body-hopping spirits, just another day inside this young Brit's head. What's the attraction? "I think it's simply that fear is one of our strongest emotions, and it's universal. Humans are control freaks, and when you present them with something they can neither control nor fully understand, they react in extreme ways. Extremes like that are always attractive to writers. But it's also a genre of personal redemption and extropism — a good horror story presents the characters with strong moral dilemmas that must be addressed before they can move on, and from there they strive to gain a wider understanding of humanity, which ensures their survival.

"Or maybe I'm reading too much into it. I like the buckets of blood!"

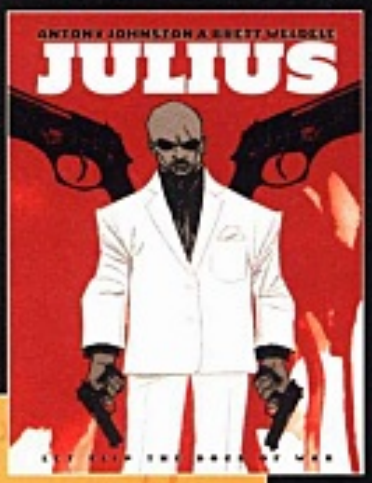
It's survival (not buckets of blood) that is very much on the mind of the aforementioned Ms. Spook, when she's co-opted by a murdered magician named Simon. Not surprisingly, Johnston can relate, in a way, to having odd people sharing his gray matter, since he's been carrying Emily around in his own head for quite some time. "I came up with the idea for *Spooked* almost six years ago. I had the idea of a girl with ghosts in her head, and the rest of it flowed from there." Which is not to say that it was an easy birth. "It took a bloody long time to get from there to here. I was still wrestling with the plot for *Spooked* up until a month before I started scripting it."

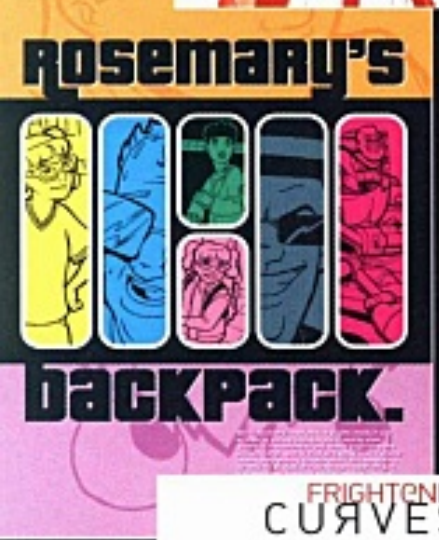
Not to give too much away, but the book's spine carries a telling "1" at the base, which means we should be seeing quite a bit more of Emily in the years to come. "Lots more!" Johnston enthuses. And that's a good thing.

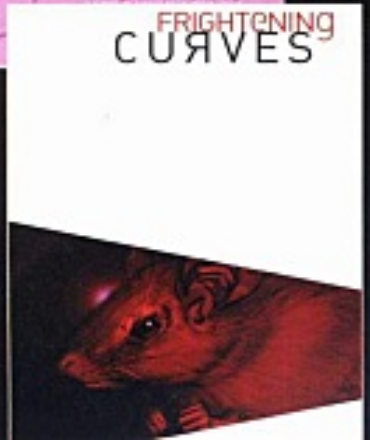


since the first volume poses a number of fascinating questions about the life of its lead character that it boldly refuses to answer. "It was always planned as the first in a series," Johnston admits. "I even originally wrote an ending which made that more explicit, but I shied away from it as I progressed, as I felt it would have been a bit of a cheat. If anything, it was easier writing *Spooked* knowing that it would be continued, than if I'd had to tie everything up in one book."

CLOSER'S "A TRIBUTE TO THE CLASSIC HORROR SCENARIO OF HAVING HALF A DOZEN CHARACTERS TRAPPED IN A LOCATION, WITH SOMETHING TRYING TO KILL THEM."







Accompanying Johnston for *Spooked*'s journey is artist Ross Campbell, who creates an atmosphere of uncertainty and unease with an almost impressionistic style ruled by shadows and harsh angles. "At heart, Ross is a big old goth like me, so we have a lot of attitudes and artistic choices in common. Ross and I hit it off quite well due to our shared love of all things black." (He's not kidding. Fans who happen to run into Johnston wearing anything more colorful than, say, the inside of a sensory deprivation chamber, are advised to phone the authorities. He didn't name his website mostlyblack.com for nothing.)

Things are just as dark in *Closer*, but this time his collaborator turned out to be someone not known for his attraction to the shadowy side. Instead, Johnston was paired with Mike Norton, better known for his depiction of angsty teenagers, in Sean McKeever's masterful *The Waiting Place*, and giant robots, in J. Torres' *Jason and the Argobots*. All the better, according to Johnston. "Working with Mike is a breeze, because we're good friends and I know he can draw just about anything I throw at him. Ten pages of conversation? No problem. Fast-moving action? Check. Grisly murder? Check."

In forming the tale, Johnston drew from memories of works familiar to many a horror fan. "The influences on *Closer* were mainly old horror movies and TV shows, from Hammer pictures to *The Twilight Zone*. In many ways, the book's a tribute to the classic horror scenario of having half-a-dozen characters trapped in a location, with something trying to kill them. It's a scenario that forms the basis of many of my favorite horror movies, and I wanted to try out my own take on it. It gives you a great sense of claustrophobia to work with, and from a storyteller's point of view it also presents unique and interesting plot challenges."

If Johnston seems overly aware of genre conventions and history, it's no illusion. The man knows his stuff, which is all the more impressive given the considerable variety of stories he's put to paper. "I always get to know a genre as well as I can before writing in it. I do far more research than people would say is necessary, especially when most of it doesn't even end up being directly used in the story. I'm writing a Western at the moment, and I've read almost nothing but Old West history books for the last six months. I can tell you how many telegraph stations there were along the intercontinental railway line, how long it took to get from Chicago to Cheyenne on that railroad, what was playing in McVicker's Theater in Chicago summer 1869... I'm like that for everything I write. It's ridiculous, really, it borders on the obsessive."

That obsession with authenticity is just one trait that brings publishers (and readers) back time and time again. Take *Closer* and *Spooked* publisher, Oni Press. In just a few short years, Johnston has become their author with the most titles in-print. "Antony is, in a lot of ways, the prototypical Oni writer," says Editor-in-Chief James Lucas Jones. "He can handle any type of story, each with equal aplomb. But no matter what genre he's dabbling in, you're sure to find an entertaining cast of characters, an intriguing setting and a fascinating story."

The respect is clearly mutual. Says Johnston, "Regardless of where my career may go in the future, so long as Oni wants to continue publishing my books, I'll continue writing them." And that future, by all accounts, looks to be a busy one. "I've got a Lovecraftian horror miniseries starting with Avatar, called *Yuggoth Creatures* — a three-issue ride through the entire Lovecraft mythos, from the point of view of one intrepid investigator. I'm writing two new graphic novels for Oni — *The Long Haul*, which is a Western heist caper, and *F-Stop*, a romantic comedy set in the world of fashion photography. And of course more *Nightjar* for Avatar, and a bunch more stuff besides. Right now I'm just trying to produce the best work I can and raise my profile a bit."

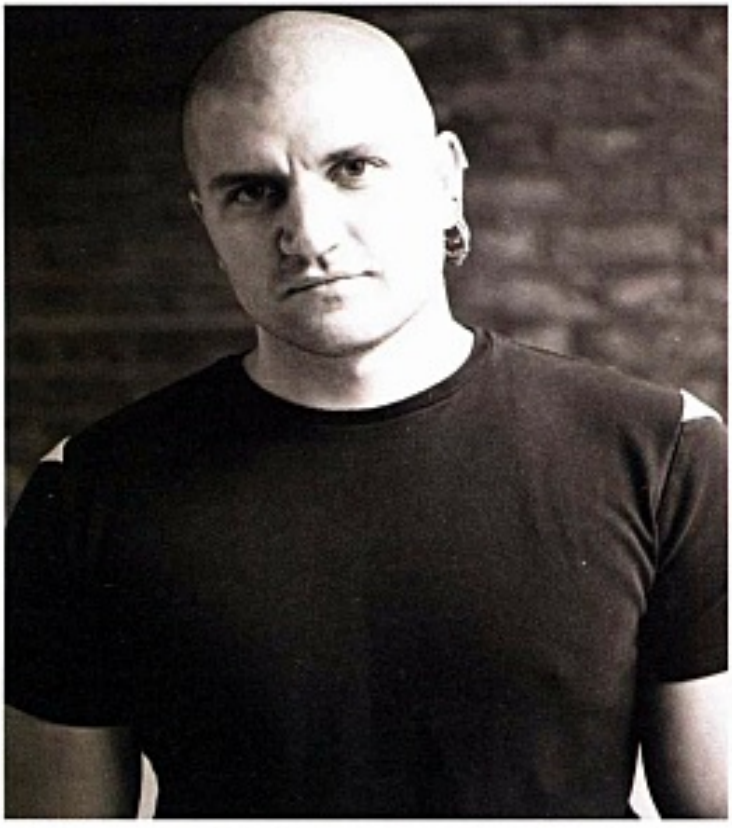
Horror fans, for one, should keep an eye on him. The guy clearly has a love of the genre, and what's more, a demonstrated ability to do something new in it. After all, the talks-to-dead-people bit has been done to (sorry) death lately, and yet *Spooked* manages to come off as utterly unique, perhaps due to his insight into the genre's big picture. "I think for many people, horror is a way to face an even greater threat than those we face in the real world, but ultimately be assured that we can overcome them through human ingenuity and emotional connection, which would explain the popularity of horror right now. And ostensibly, I don't think that's a bad lesson to take away."

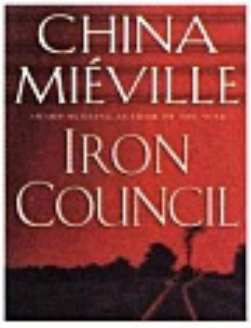
Well, okay, just so long as you don't forget the buckets of blood, Antony.

URBAN VOODOO

THERE IS BRUTAL LIFE AND DEATH IN AUTHOR CHINA MIÉVILLE'S WORLDS, AND YOU'LL BE SURPRISED AT HOW MUCH YOU ENJOY IT

BY MAUREEN MCTIGUE





IT'S A WILD, WEIRD PLACE, THE CITY OF NEW CROBUZON. A reader may find certain traits of the city to be eerily familiar. They may recognize the atmosphere of tension and turmoil that's so prevalent in our world today. They may see the dangers of repeated history that Santanya famously warned us about. They may see people just trying to get by, one day at a time. Author China Miéville, the young award-winning British writer who is helping to create a whole new category of fiction, does indeed want readers to appreciate all of this. But along the way, he also wants them to enjoy some specific parts as much as he does. "I love the monsters," he laughs.

Sitting comfortably on the shelves of what's considered "New Weird," Miéville's work encompasses the genres of political thriller, horror, fantasy and science fiction. It also happily (and unapologetically) references the classics.

"I see myself as returning to alternative traditions like the *Weird Tales* writers," he says. "Like Lovecraft and Clark Ashton Smith, you couldn't say it was horror, fantasy or science fiction, if you ask me."

His newest work, *Iron Council*, takes place after the events of his first New Crobuzon book, *Perdido Street Station*, picking up threads from that as well as book two, *The Scar*. One needs not have read the other two to appreciate *Iron Council* (see review on page 36).

The characters in *Iron Council* — some human, some non-human, and a few more-than-human — are fighting against the powers-that-be, the ruling class that is keeping the common beings down. Miéville's inspiration is genuine, both in the sense of his own political activism and of the roots he knows he's drawing from.

YEAH, IF IT WEREN'T FOR THE MONSTERS, I WOULDN'T BE DOING THIS.

"The tradition of social commentary in fantastic fiction and science fiction is very strong," he enthuses. "There is certainly a tradition of radical and socially conscious political fiction within fantastic literature. Which is definitely a tradition I'm interested in."

Socially conscious "New Weird" fiction may be a mouthful, but as one explores Miéville's worlds, in the newer books and in his breakout *King Rat*, it easily makes sense.

"Well, I hope so," he admits. "All of these things have been done before. I think it would be presumptuous to say that I am doing anything that is wildly original — there have been certain tendencies, within fantasy writing in particular, that have led it down certain well-trodden paths...[It's] more a question of going back to paths that were trod before ones rather than striking out, blazing a trail. I'm interested in taking all those things that, having a slightly ordinary relationship with a reader, where you take things they think they know and try and do something different with them."

And different is what Miéville does well. Each of the latter three novels, though taking place in the same city, are completely unique in terms of, well, everything. What you think you see isn't what you're necessarily going to get.

"The advantage of that is you can play that game on all kinds of levels," Miéville explains. "I mean, *The Scar* is completely structured all the way up and down as to appear to offer you a certain type of thing and then take it away. And the trick for me is to try and do that to different readers so that it's not just the conventional thing of people who think they're going to get a standard fantasy and they get something different. Because at that level, that's really easy. There's nothing particularly radical or unusual about writing a non-standard fantasy. But then there's a slightly kind of deeper-level. People that know my work and know my kind of personal concerns for example, would perhaps start to read the beginning of *The Scar* and think that they know what it is they are getting, that it's a particular kind of take on colonialism, sort of based on Australia and the colonies. And then it kind of goes off in a different direction."

Miéville's books are thick stories, interweaving characters and ideas. *Iron Council* is a perfect example.

"Basically, *Iron Council* is set in New Crobuzon about 25 years after *Perdido Street Station*," The author begins to tell the tale behind his new story. "And it's not set entirely in New Crobuzon. You oscillate between New Crobuzon and somewhere else. It's a return to New Crobuzon and the political and economic situation is very different. It's a very, kind of, stressed, depressive time, you know, economic slump, a rising kind of militant sea and sort of revolts on the ground, oppressive government... so a lot of those kind of tendencies that were there in *Perdido Station* have been kind of heightened.

"And I very consciously put social stuff in there. *Iron Council* is stuffed with political commentary but I always have very much a sense that if it gets in the way of people wanting to turn the pages because of the story and because of the monsters and all that, then, you're not doing a good job. And the great hope is trying to have it both ways.

"Against that is this story of a particular band of people doing various interesting things and going to certain places against this backdrop of rising tensions in the city. Some of those tensions are personal and a lot of them are political. It's very much a political book but again, without losing a consciousness of either the narrative or the weird. For me, one of the big draws of fantastic fiction is just the sheer weird, the monsters. I love it. I don't want to make it sound like it's a single wagon political track, because it's not."

He's jestingly insistent about that point but it is important to understand where Miéville is coming from.

"Well, I'm a political person," he explains. "I'm a political activist, which means I tend to be extremely critical of most governments. And in one sense that just kind of translates into the literary sphere, which is the figure of the dissident and the renegade. It is just an interesting figure. But I want it to have more of a sort of grass roots renegade and that these are political dissidents from a radical newspaper. And that's just something that *really* interests me. I wanted to write about it without condescension and taking it really seriously as a part of the narrative. In *Iron Council*, because that, in some ways, is the most overtly political thing I've written. I'm still trying very hard to make it a good story, and so there were certain challenges, like something as dry sounding as union politics is really quite central to the book. And there is an attempt to have grassroots, labor dissidents... you know, with monsters. And making it a page-turner. And whether or not I've succeeded, I have absolutely fucking no idea. But that was the hope."

There go those monsters again.

"Yeah, if it weren't for the monsters, I wouldn't be doing this," he laughs. "I mean, it's a big draw for me. And, unfortunately, you have to weave a pesky narrative around it. I want to get to the phase where I'm successful and famous enough where all I need to do is bestiaries. And then people would just pay me to write bestiaries."

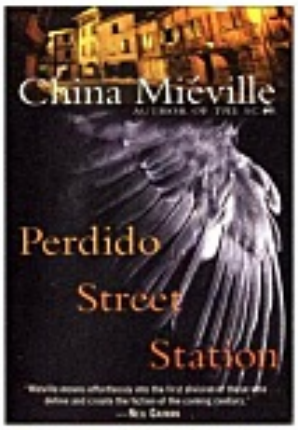
Of course, his books are more than just monsters and methods. Miéville's characters are individuals, beings with their own motivations, even if that motivation is to simply get their fair wage. The characters in his books are real, they have hungers and desires and a longing to win, to be right. Many join forces in order to fight for what they want. There is a feeling of camaraderie permeating the stories.

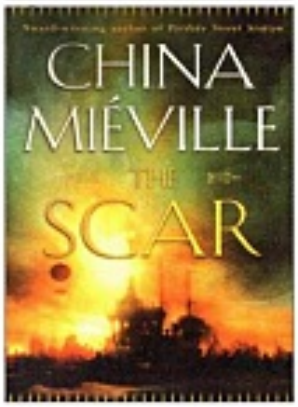
"I've not consciously thought in terms of, you know, a notion of 'can do' as being kind of central to the books," Miéville admits. "That sounds kind of unbearable, doesn't it? But, I think, for different reasons, maybe it works that way. I think what happens to Saul in *King Rat*, for example, is very different from what happens to the characters in *Perdido* in that Saul, far from being enthusiastically going along with everything, for a good chunk of the book, is essentially tugged without feeling empowered. The characters in *Iron Council*, by contrast are very much a, well, a fellowship. And there is in *Perdido Station*, but particularly in *Iron Council*, there's a kind of self conscious riff of the standard fantasy trope of the fellowship. It's sort of like a *Dungeons and Dragons* thing, you know, a small gang of adventurers that set out to defeat evil. And I quite like the idea of trying to do something with that tremendously standard formulation and trying to be a little bit sort of dirty and grubby and cruel about it."

Down and dirty writing can get to be just that, down and dirty, but Miéville strives for more, pushing his unique genre to the breaking point.

"It's a difficult line to walk because on the one hand, you can easily fall into a spurious pornography of esthetic misery, whereby if you treat your characters *really* bad you get this spurious kind of literary cred as being a serious book because it has horrible things in it. Which I think is *really* not true. But on the other side, the very sort of happy 'Hail fellow, well met' is also kind of ridiculous and what I'm wanting to do is have a fantasy world that is realistic so that you know sometimes really awful things do happen to really good people and good may not triumph quite as you'd like it to. The attempt is not to be either cruel to the characters or kind of mindlessly upbeat to them, but try and put them into a realistic world where it's going to be organic and messy."

A reader won't soon forget what China Miéville introduces. It's not an easy journey through his worlds, but it's well worth the effort.





ALL BOOKS © CHINA MIÉVILLE. KING RAT, TOR BOOKS. PERDIDO STREET STATION, SCAR & IRON COUNCIL, DEL REY BOOKS

NEW BLOOD

WHATEVER GETS YOU THROUGH THE NIGHT

Let them bleed! Welcome to NEW BLOOD where we want you to find your type, sit back and enjoy the best, the brightest and even the questionable in comics, books, movies, toys and chicks. They say there's something for everyone; here's the place to find it.

Luna Chicks 50

Chainsaw Massacre 47

Scurvy Dogs 40

Manga Mania 37

Twilight Zone 38

Toxic Teddies 48

COMICS

ZOMBIES ILLUSTRATED

Beyond the Movie Myths

REMAINS
Writer: Steve Niles, Artist: Kieron Dwyer
DAWN OF THE DEAD
Writer: Steve Niles, Artist: Chee
IDW Publishing (idwpublishing.com)

Zombies have a special place in horror lore. Undead and single-minded, they're no way as sexy as the vampire, and don't run solo like a mummy. Zombies are the forgotten children, the sheep of the monsters. But tell a good zombie story, and people are hooked.

Niles, who has carved a healthy horror niche in comics, comes forward with two distinct zombie tales: an adaptation of George A. Romero's classic movie *Dawn of the Dead*, and his own *Remains*, with co-conspirator Dwyer.

Dawn is pretty good, a faithful retelling of the cult hit. It's not a hit out of the park but there are moments of fun as in Chee's *Where's Waldo?*-esque mall scene. *Remains*, like what Niles & Ben Templesmith's *30 Days of Night* did for vampires, takes what's known about the zombies and starts playing with it. They talk, some glow, they still survive, and the people who avoided being turned simply struggle to live a life that doesn't seem worth the effort.

Zombies were given a rebirth, so to speak, by the movie *28 Days Later*; the great thing about comics zombies is that they can do all the good gory stuff, and do it bigger and better than any movie could hope to achieve. Niles and his teams push it exactly like they should. –MM

RUNOFF

Writer/Artist: Tom Manning
Oddgod Press (oddgodpress.com)

How many comics can pull off inserting dead-on *Bloom County* homages smack-dab into the middle of a grisly murder mystery? Only one: The utterly unique *Runoff*, written and illustrated by the brilliant Manning, the first four hard-to-find issues of which have now been helpfully collected by Oddgod Press.

Four poachers have been found brutally murdered in a small Washington town, and floating (yes, floating) into the crime scene is a creepy figurine straight out of Fisher-Price. Suddenly, no one seems able to leave town, and things just get weirder from there. Manning evokes both the rich, quirky characters and supernatural unease of *Twin Peaks*, along with the eeriness of classic *Twilight Zone*, and though no answers are forthcoming, reader interest never flags, thanks to the sharp writing. Add a werewolf, a dancing monkey, and an axe-wielding drunk... what more could you possibly need? –Patrick Keller

SUSPENDED IN LANGUAGE: NIELS BOHR'S LIFE, DISCOVERIES AND THE CENTURY HE SHAPED

Writer: Jim Ottavani
Artists: Leland Purvis + Various
G.T Labs (gt-labs.com)

At a conference in 1930, Danish physicist and Nobel Prize winner Niels Bohr and Albert Einstein engaged in a clash of Physics Titans with Einstein challenging Bohr daily with logic puzzles meant to refute the Uncertainty Principle. Each time Bohr won and Uncertainty survived leaving Einstein to proclaim with some bitterness "God does not play dice!"

This is just one of many fascinating moments from *Suspended in Language*, a massive 320-page original graphic novel about the life and times of Bohr. For almost a decade, writer and former engineer Ottavani has been producing comic books with two great purposes: spotlight the lives of often ignored but important physicists; and use the comics medium to explain the hard-to-follow abstractions of modern physics. *Suspended* succeeds in both, often going through stretches where it feels like a textbook on quantum physics, then abruptly shifting into humorous asides about Bohr's long-winded personality. The textbook elements fall short of completely communicating the theories, though enough is understood that you shouldn't get too lost. The book really shines whenever it shifts into biography mode. Against the backdrop of WWII, Bohr flees Denmark eventually ending up in the U.S. While physicists around the world divide themselves between the Allies and the Axis, Bohr instead lobbies Roosevelt and Churchill to share their nuclear secrets to foster a more trusting world community. His pleas are ignored, though he never stops working for peace.

Ottavani couldn't have picked a better partner to render the art, Purvis (*Vox*, *Pubo*) who keeps the action moving even during the textbook sections, making them playful explorations.

The "Is it a Science Book?"/"Is it a Biography?" questions about *Suspended* mirror those that arise from the Uncertainty Principle: the closer the book is examined, the harder it is to define. The book thus unfolds in the same manner that Bohr conducted his science: unafraid of complexity, which is perhaps the only fitting way to tell his story. –BA

ALL PROJECTS © & ™ RESPECTIVE CREATORS AND PUBLISHERS. ALL RIGHTS RESERVED

TRUE STORY, SWEAR TO GOD: 100 STORIES

Writer/Artist: Tom Beland
AiT/PlanetLar (ait-planetlar.com)

Looking for a feel-good, down-home, laugh-out-loud comic book? Well, this is it. A follow-up companion to Beland's *True Stories, Swear to God: Chances Are...*, this volume collects one-page stories chronicling life (Beland's life, specifically) and all the fun, oddities and loss that comes with it.

Beland's style is cartoon-like and easily approachable; the single-page story format makes the book digestible even to the comics uninitiated.

Laugh at the plight of the dancing crab, long for the love that fills a life, cry over the memories of mom: *100 Stories* reminds you that every bit of life is worth living, every little piece of it matters.

It's almost corny to say that this book is sweet, but it is. It's sweet like your two-year-old niece's kiss; it's sweet like your lover's smile; it's sweet like the memory of the favorite family board game that you could win only through duplicitous means. –MM

THE BOOKS OF MAGIC: LIFE DURING WARTIME

Writer: Si Spencer
Co-Plotter: Neil Gaiman
Art: Dean Ormston
DC Comics (vertigocomics.com)

Everyone's favorite Harry Potter look-alike returns in a new ongoing series, though this time around Tim Hunter's all grown up. Gone is the awkward geek, burdened by his destiny. Now, a college graduate and seemingly comfortable in his own skin, Hunter finally looks like the badass World's Most Powerful Magician that's been promised since his first appearance.

Wartime cuts between two Earths: the one Hunter calls home, where magic doesn't exist; and another where John Constantine leads a resistance of "The Bred" in a bloody war against the races of "The Born." His people and his enemies all await the return of "The Hunter" who will somehow resolve their war one way or the other. How the two worlds collide, exactly what they are and why they are, are questions still left up in the air at the end of the first issue.

Yet, *Books of Magic* once again surprises. Spencer, with co-plotter Gaiman, has regrounded Tim Hunter back into an unsettling world of wonder and dark spectacle. Hunter's found a new life and it appears the *Books of Magic* franchise has found one too. –BA

PERSEPOLIS & PERSEPOLIS 2

Writer/Artist: Marjane Satrapi
Pantheon Books (pantheonbooks.com)

Following up on *Persepolis*, Satrapi's highly-praised autobiography, is just another challenge she tackles head on. While *Persepolis 2* falls short of the expectations set by its predecessor, that's more a tribute to the high standard set by the original than a knock on the still well-accomplished sequel. Together they present the loving portrait of a woman desperately seeking a foothold in a ceaselessly turbulent life. Satrapi adopts the perspective of a child to tell *Persepolis*, which covers the first 14 years of her life before she fled Iran. She recounts with an unflinching eye the Islamic Revolution, the torture of family members, and the brutal repression of individuality and sexuality. We get a view of Iranians the West rarely ever gets: they're just like us, making the radical transformation of their society all the more painful to witness. Through it all, young Satrapi maintains a precocious, carefree voice that's often laugh-out loud funny.

In *Persepolis 2*, Satrapi covers the next 10 years, adopting the self-deprecating, angst-ridden tone of one entering adulthood. Now, in a strange new world, she turns to shady friends, manipulative relationships and drugs to fill the void. It doesn't work. Found in a gutter and nursed back to health at a hospital, she realizes she's betrayed herself and her family and returns to Iran. The time in Austria changed her though and even at home she feels like a stranger. The more she tries to assimilate, the more she feels as if she betrays herself.

In both these books, but especially in the second, Satrapi offers herself up for inspection, flaws and all. Her life serves as a roadmap for the disparate paths one may take in their quest for identity, their quest for home. She doesn't know where the end of that road may be, but she knows the only way to travel it is to never forget who you are. –BA

MANGA

CLAMP DOWN

One Studio, Infinite Ideas

TSUBASA
XXXHOLIC

Writer/Artist: CLAMP
Ballantine Books (delreymanga.com)

Del Rey, one of the newer players in the US manga market, is coming out strong with several great books including two titles from the ladies at CLAMP, a very successful women-run Japanese art studio.

Sakura and Syaoran are back but they're not the same two characters that you know from *Cardcaptor Sakura*. *Tsubasa* is set in an alternate universe where Sakura is the princess of Clow and Syaoran is an archeologist excavating some ancient ruins near her castle. Sakura has a mysterious power that can change the world and someone who wants this power lures her to the ruins. Here something awakens and scatters her memories across the dimensions. Yukito, a powerful wizard in this universe, sends Syaoran with Sakura's unconscious body to Yuko the Time Space Witch, one of the main characters of *xxxHolic*.

Watanuki Kimihiro can see spirits and they haunt him. By chance, or rather by fate, he is led to Yuko who binds him in a deal that will change his life. At first it seems that he is just being used for cooking and housecleaning, but Yuko is subtly teaching him how to live in her world of magic and space-time.

Tsubasa is reminiscent of Marvel's *Exiles* series in that it connects all the worlds CLAMP has created into a sort of multiverse. *xxxHolic's* Yuko the Time Space Witch seems to be a character that is like a nexus between all the universes. It's really interesting to see a scene in two different perspectives that is as well done as it is in this CLAMP crossover. While *Tsubasa* is the more popular of the two books, the artwork and originality in story has to go to *xxxHolic*. Go grab *xxxHolic*, it's a beautiful book. –Daniel Kang

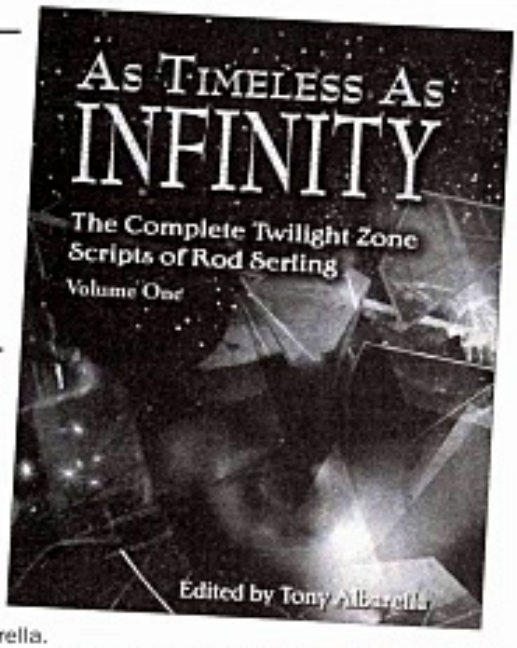
BOOKS

ANOTHER DIMENSION

Scripts from the Classic Series

AS TIMELESS AS INFINITY

Author: Rod Serling
Gauntlet Press (www.gauntletpress.com)



Known largely for his role as the host of television's *The Twilight Zone*, Rod Serling had one of the most extraordinary and diverse careers in television. Serling's body of work earned him more Emmy Awards for dramatic writing than anyone in history, as is in evidence in *As Timeless As Infinity, Volume 1* the first collection of Serling's scripts published by Gauntlet Press and meticulously edited by Tony Albarella.

The book promises and delivers more than a standard compilation of scripts sure to please fans and delight cinephiles. *Volume 1* contains plenty of extras including rare stills from the various sets, an early CBS internal press release, quotes from actors and producers, insightful commentary and multiple drafts of some of the most popular episodes including an alternate version of the classic "A Most Unusual Camera." Most importantly, *As Timeless as Infinity* preserves and expands upon Serling's contribution to television as art for future generations to appreciate.—Justin Gray

WITCH SEASON: SUMMER

Author: Jeff Mariotte
Simon Pulse (simonandschuster.com)

A new addition to the young adult book series category, *Witch Season* hits all the right beats and moments that make books like this so popular.

Kerry Profitt is looking forward to a summer with a steady job, new friends and maybe a summer love; what she never expects are the witches.

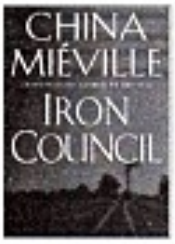
In between the teen angst and melodrama is an unfolding quest story, with some superhero leanings (as Mariotte's comic book background allows), in the eternal battle between good and evil.

Kerry finds friends (and such friends) and love, as well as the great hurt that comes with such feelings. And she discovers Season Howe, an ancient witch who will haunt Kerry's life.

Summer is the first of four books (*Fall*, *Winter* and *Spring* follow) chronicling Kerry's life with the witches. It's a good start, with appealing characters and an unexpected twist. Feel free to pick this up for your daughter or niece, and show them that, yes, you do get it. –MM

IRON COUNCIL

Author: China Miéville
Del Rey Books (delreydigital.com)



The expansive story told in *Iron Council* reflects a multitude of thoughts about many things, and takes the beliefs of the young author to fantastical heights.

Miéville (see interview on page 33) brings readers back to New Crobuzon, a world he's created and explored in his two most recent novels. It's not necessary to have read them; any prior knowledge simply enhances the nuances.

New Crobuzon has the best and worst of real cities: racial tension, wealth divisions, slums, political clamoring and upheavals. It also has magic and monsters, so what could be trivial political discourse in someone else's hands becomes a mythical oratory on how the power of a legend can bring about change.

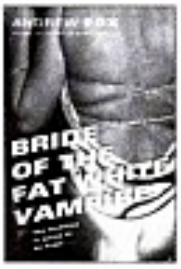
The Iron Council, the myth, is a reality played out in a large flashback sequence that could easily be another book but its placement here, literally in the story's center, is vital to understand why these people who have lost so much still have so much hope.

Yet even with all that hope, there are still realities that hope doesn't always conquer: death, trivial battles, being used.

Miéville wants the reader to think, to see our modern world in his fantasy. And to know that we all could easily be turned to dust or ground to a halt against our will simply because of what someone else decides. –MM

BRIDE OF THE FAT WHITE VAMPIRE

Author: Andrew Fox
Ballantine Books (andrewfox books.com)



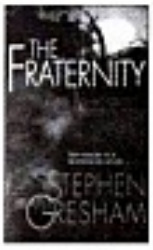
A farce-filled return to New Orleans, *Bride of the Fat White Vampire* picks up where Fox's first foray, *Fat White Vampire Blues*, left off, with the titular vamp spread out over 187 rats scurrying around the French Quarter.

Introducing new and reintroducing original characters, Fox twists a perverse murder-mutilation mystery around the various vampire inhabitants, wannabes and humans frequenting the city and his story. As someone picks off the youngsters of the High Krewe vampires, prominent black preachers are being killed off, apparently in response to their protests on a city redevelopment project. Though these two plotlines seem incompatible, Fox plays them like sweet jazz, pulling in spins and strokes to tie them up, and inflict all sorts of insanity on the hefty Jules Duchon, vampire, cab driver, gentleman of size.

Jules isn't the brightest vamp in the pack and so his missteps are funnier, his reactions quite human and his loyalty unwavering. Using Jules as his lead, Fox rips apart the goth-heavy stereotypes of many modern vampire tales, and brings forth an inspired, fun and frankly more interesting vampire story than many that are on the shelves today. – MM

THE FRATERNITY

Author: Stephen Gresham
Pinnacle Horror (kensingtonbooks.com)



If you can get past the strange storytelling device Gresham uses (a third person retelling of sorts), you then rush headlong into wondering if the vampires in the book are real or if they are young men using the vampires as an affec-

tion of power. More than halfway through the book, one of the main characters clears that up, yet at times, you're still left wondering.

In the 1930s, the world is a very different place: Prohibition reigns, women begin asserting their independence, men of power build that power in their college fraternities, where brotherhood has meaning.

But in fraternities of vampires, power is very different. The Alphas and the Omegas are exact opposites. And they play out that way: the Alphas aid foster children, are kind to those in need, they are the height of fraternity actions; the Omegas like the dark, they enjoy chaos; blood rights, sex and taunts are their hobbies and distractions. And the constant struggle between the Alphas and the Omegas is quite simply good vs. evil. Good should win (and they do, with great loss), but evil puts up a better fight and is more willing to fight dirty.

The story within *The Fraternity* is good, it's just that choice of narration that's distracting. –MM

DEAD LINES

Author: Greg Bear
Ballantine Books (ballantinebooks.com)

As much as this book gives the reader no good reason to enjoy it, there is a good chance that once you pick it up, you will not be able to put it down. Almost nothing happens in the first half of the book and the solutions to what mysteries and conflicts Bear does set up can be seen coming at you like a speeding train. What draws you in is the author's attention to the mundane details of his character's life. Between groceries and gas money, the sudden appearance of ghosts in main character, Peter Russell's life seems more like an inconvenience than a problem. As he tries to solve the mystery and get his life back in order, you realize the turmoil around him is less about the ghosts than are about an ex-wife, a floundering career and the still unsolved murder of his daughter. As you get inside the character's head, your attention focuses on his day-to-day life as the ghosts and phantoms fade into the background.–TP

ONE KING, ONE SOLIDER

Author: Alexander C. Irvine
Del Rey Books (delreydigital.com)

Seems just about everybody's been searching for the Holy Grail the last couple of years: whip toting archeologists, Louvre-skulking symbologists, and now – thanks to award-winning author Alexander Irvine – wounded Korean War Veterans.

Lance Porter is a broken man. Stumbling through San Francisco in search of his love, he comes across a coterie of poets who impart him on a quest for the elusive Grail. Along the way he discovers family secrets, leading him to realize that his connection to the Grail may be not so much chance. Indeed, Lance could very well be the fabled "Fisher King," keeper and protector of the Grail. Of course, first he has to find it.

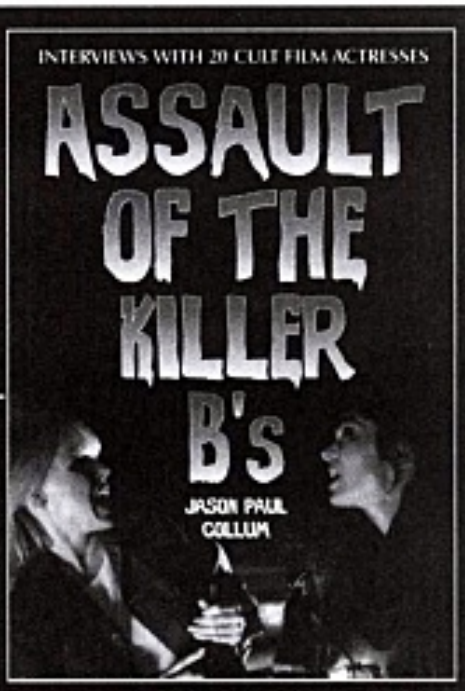
Irvine, author of *A Scattering of Jades*, weaves a complex tale, incorporating everything from African myths to baseball; Buddhism to the Templar Knights. Historical writers such as 19th Century Symbolist Arthur Rimbaud and 20th Century "Beat" poet Jack Spicer come to life once more to play a part in the mystery.

Following the story's progression can be a little confusing at times, as there are two other (albeit plot entwined) tales being told simultaneously. Nevertheless, die-hard Grail fanatics looking for yet another "completion" of this timeless quest should be able to overcome the jumps in order to see if Porter succeeds where so many else have failed. –Tom LaSusa

MOVIES

SCREAM SCENE

Leading Ladies Dish the Dirt



ASSAULT OF THE KILLER B'S

Author: Jason Paul Collum
McFarland & Company, Inc. (mcfarlandpub.com)

If you ever obsessed over how they achieved the "exploding zit scene" in *Slumber Party Massacre II*, look no further.

Assault of the Killer B's is an enjoyable journey through the recollections of 20 cult film actresses, compiled by Jason Paul Collum. The book is obviously a labor-of-love for the journalist and fan who made it his personal quest to ensure that these actresses are properly appreciated. Grouped into seven categories, the book features stars of such genre classics as *Night of The Living Dead, Halloween, Friday the 13th* and *Nightmare on Elm Street*.

Now that these former damsels-in-distress have been allowed to stop running and screaming, their insights prove quite interesting. Generally the actresses show a great appreciation for their experiences even as they acknowledge the camp factor that they will always be associated with. They are also honest and candid about the nature of the business: Brinke Stevens of *The Slumber Party Massacre* (1982) admits freely that much of her success can be attributed to a willingness to disrobe, an unfortunate reality of the era and still often true today. MTV's Julie Brown reveals that she was slated to play the lead role in *Earth Girls are Easy* but was forced to stand aside for Geena Davis, even though the film was based on her own screenplay. And Karen Mistal of *Attack of the Killer Tomatoes* tells us what it was like to work with some guy named George Clooney.

The collection ends with a section called "Screaming with Laughter," featuring amusing interviews with Cassandra Peterson (Elvira) and Brown. It's the perfect coffee table book for the "USA Up All Night" Generation. –Jim Catapano

IT'S THE PIRATE LIFE FOR ME

PIRATES FIND THEIR COMEDIC VOICE IN "SCURVY DOGS"

BY JIM CATAPANO

Mayday! My ship has been taken over by Andrew Boyd and Ryan Yount, creators of the popular comic *Scurvy Dogs* from Ait/PlanetLar. They're threatening to toss me overboard. But as they search my ship for treasure, they're kind enough to tell me all about their wacky book...

Scurvy Dogs has come a long way since it was a gleam in the respective eyes of creators Boyd and Yount, way back in August 2002. An outrageously funny comic about pirates with feelings and day jobs, it has received considerable attention and acclaim in a world where pirates once again rule the media (if not the seas).

"The story behind *Scurvy Dogs* seems to change in the course of every telling," says Yount of the legend. "Andrew and I just sort of started kicking pirate jokes back and forth, just trying to make the other one laugh. Then we started thinking, 'Hey, we should do a mini-comic.'"

But Yount and Boyd realized quickly that they had ideas for more than just a mini-book. *Far* more.

"When we sat down to write it, the ideas came pouring out, and very quickly we realized that we were going to have to do a full-size comic. Andrew had a little money hidden away (from his Aunt Jemima settlement, I believe), and we made the decision to self-publish."

"It wasn't the Aunt Jemima settlement. It was the Uncle Ben settlement," interrupts Boyd, wishing to clarify his colleague's comments.

So, that's where it all began. Sort of. Now back to *Scurvy Dogs*... "The *Uncle Ben* settlement. I always thought his rice sucked," says Yount. "Still, the poor bastard didn't deserve to die."

YOUNT (LEFT) AND BOYD REQUEST PERMISSION TO COME ABOARD

OK, now back to *Scurvy Dogs*. "The actual production of the book... that was a hard process," says Yount. "In the first issue, we really had no idea what we were doing. Independent publishing magnate Larry Young, of AiT/PlanetLar fame, was a tremendous source of advice and encouragement. The same should be said about retailer James Sime, proprietor of San Francisco's award-winning comics lounge, Isotope. Having these two guys for friends really put us ahead of the curve, and saved us from making a lot of costly amateur mistakes."

"They also helped me realize that my gluten intolerance was psychosomatic – likely caused by some sort of wheatcake-related trauma," confesses Boyd. "And soon, a whole new world of breads and hefeweissens were available to me."

Riiight...moving on, with the third issue of *Scurvy Dogs* the book began to be distributed by Ait/Planet Lar. How did this happen, you ask?

"Well, besides the fact that I work in the capacity of Production Coordinator for AiT/Planet Lar, publishers Larry Young and Mimi Rosenheim are friends of ours," explains Yount. "Larry had been involved in the whole '*Scurvy Dogs* journey' from the very beginning, lending generous support and advice along the way. Larry is actually one of our biggest fans, so after we self-published two issues, he pretty much asked us if we'd like to come aboard and be officially published by AiT (they were already, very generously, sub-distributing us)."

Boyd is more candid about the transition. "When I was younger, I was part of a behavioral psychology experiment in Madison, Wisconsin," he says. "There was this whole 'wire mother/terrycloth mother' thing. Plus, I was surrounded by rhesus monkeys, who used to beat me up and take my lunch money, which was funny, because there wasn't even anything you could buy at Behavioral Research Compound #23. They were just mean monkeys. Anyhow, working with AiT/PlanetLar is like *all terrycloth mom all the time*."

Despite being populated by swarthy pirates, *Scurvy Dogs* contains no language to offend your grandmother (unless you come from a family of Quakers).

"The interesting thing about that is that initially, it wasn't an intentional decision," says Yount. "We just happened to not have used any early on, and when we realized this, we also saw that with our sense of humor, any added profanity served no purpose."

Yount is clearly not interested in gratuitous profanity in his writings. "I don't think frivolously throwing in 'Shit Ass Fuckin' Cocksuckin' Motherfucker,' would add any humor, do you? I mean, fuckin' hell. There have of course been jokes that we've vetoed due to the gags just being too crass or disgusting. I can't really remember any... that's how bad they were. I do think most of those 'too-crass-for-class' jokes tend to come out of my mouth, rather than Andrew's. In the end, the real determining factor of whether a joke stays or goes is whether or not we think it's funny."

Getting away from the violence just for a moment, what has been Boyd's proudest moment at the helm of the good ship Scurvy? "Probably seeing the first reviews written by actual humans that we've never met before in real life," he says. "I mean, before that, we just had a program that I wrote at computer camp. I think that first review was at The Fourth Rail (www.thefourthrail.com), by the way."

Yount agrees that the reviews have been great. "Great for my ego. I mean, critics acclaim us. We are *critically* acclaimed," Yount basks. "That's just how we play 'the game.' Really, my proudest moment was probably last year's San Diego Comic-Con, and, even though we only had one issue out at the time, meeting a ton of fans from all over the country. They were excited about the book, and excited at the prospect of future issues. That was a nice moment, realizing that we had *reached* so many people, from places we'd never heard of, or couldn't pronounce."

And now to lighten up these tense proceedings: Pirates or Monkeys. Which would Boyd and Yount rather be stuck in an elevator with?

"Ah, this is one o' them funny questions," says Yount knowingly. "Uh, let's see... as 'Pirates Are The New Monkeys', I'd rather be stuck in an elevator with a bunch of pirates. They seem like the kind of workin' class joes I get along with, like hangin' out with a bunch of union welders. Rough around the edges, dirty, a little smelly, but good guys, and good at what they do. And I can respect that."

"Well, sure, there's the Elevator Ninja, but they're not a lot of fun when they're on duty."

"What people don't know is that you're never alone in an elevator," says Boyd. "Seriously. There's always at least one ninja there. You might not see them, 'cause, you know, *ninja*, but they're there, rest assured. Oh, and a poltergeist. And Tina Yothers, but she's usually just asleep in the corner. You know. Sleeping off all the 'candy' from a hard night of rocking the night before with her band, Jaded. Or maybe that's just my building."

"Well, sure, there's the Elevator Ninja, but they're not a lot of fun when they're on duty," offers Yount.

What about this Internet thing that all the kids are talking about? Can we find *Scurvy Dogs* stuff there?

"All our fans can check out the website, www.scurvy-dogs.com, for all the latest 'haps'," says Yount. "But not our creditors, nor ex-girlfriends. Or European princesses whom we've loved and then defrauded as the daring Gentlemen Burglar team known as Duke Velvet and The Irishman. Yeah, they can't get into the website. Because, uh, we have a firewall. And the website knows better. So there's no point in even trying. After issue 5 hits nationwide in July, we'll be working on putting together a trade paperback for release in early 2005. The trade will collect the first five issues, plus it'll be chock full of all kinds of behind-the-scenes goodies sure to mystify, delight and confuse."

As we wind down, I'm standing on a plank above the freezing waters of the Atlantic. As I teeter on the precipice, one issue needs to be addressed. And that is, the controversial inclusion of Anson (Potsie) Williams in issue 4. "Why?" I ask as I plummet to my watery doom.

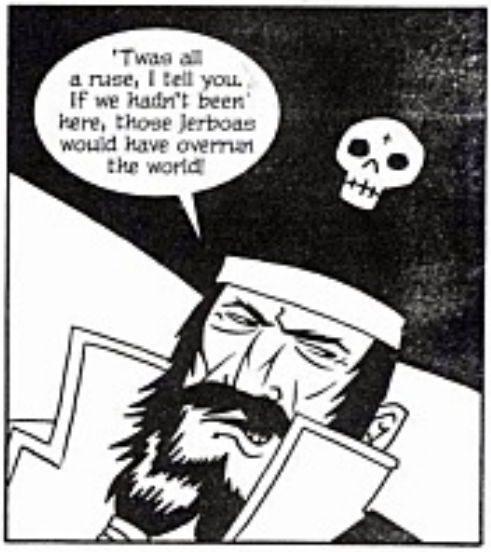
"There's a lot of people who don't know about Anson Williams," says Boyd. "His appearance on the *Love Boat*, where he played a priest. His singing career. His mayonnaise plantation. That's why when people say 'When Anson Williams and Don (Ralph Malph) Most fight, no one wins,' they're so totally wrong. It's 100% Potsie, all the way. Though Ralph Malph was the voice of Eric the Cavalier on the old *Dungeons and Dragons* cartoon, so that's pretty cool."

THIS FALL, ALL HELL BREAKS LOOSE!
VAMPIRELLA
Union of the Damned
WITCHBLADE
A ONE-SHOT JOURNEY TO THE NETHERWORLD
BY JUSTIN GRAY, LIAM SHARP AND JIMMY PALMIOTTI
HARRIS COMICS
www.vampirella.com
www.topcow.com
TOPCOW PRODUCTIONS, INC.
COMIC SHOP LOCATOR SERVICE
888-COMIC-BOOK
comicshoplocator.com

VAMPIRELLA and the SCURVY DOGS in "NIGHT BOAT TO DRAKULON"

Story: ANDREW BOYD and RYAN YOUNT
Art: RYAN YOUNT
SCURVY DOGS created by BOYD and YOUNT

It seems we've saved the Jersey coastline from an incursion by the horrible Jerboa People of Io.
I don't know that they were that horrible, really. They were only about a foot tall, and all they did was ask us for directions to Atlantic City.
OPEN
ABIERTO



Oh yeah, the fat one really helped out by standing there and drinking.
And the ecowling. I think you guys did a lot of ecowling. Swell. Maybe you thought you could scowl them to death.

And you! What were you doing?
Running around in circles?
Screaming?
That was a war cry. You know. Like in a war.
I'll "war cry" you in a second.
Anyway, the war cry, the scowling, the jerboas. None of that is important.
What's important here is that you were saying you had a magic boat that could take me back to my home of Drakulon?
Huh? Yeah, sure, magic boat. Whatever you say, baby...
You sure you wouldn't like to hit a romantic buffet in Atlantic City before, I, uh, take you back to Drakulonia?
It's Drakulon, not Drakulonia. And no, I don't want to "hit a buffet," so can we just get going?
'Cause I know a guy who works at the buffet. And he owes me... big time.
No problem. It just might take a while to ... warm up the... magic engines on my magic boat.
Magic boat? You haven't got a magic boat! Ye don't even have a magic dinghy!
Shut! Up!
What did he just say?
Him? Oh, nothing.
So, like I was saying... see, it's the griffon that runs the magic boat... he's all, uh, sleepy, on account of the fact that we, uh, just brought a big load of, uhm, magic shoes back from Gumdrop Island.
Yeah, that's it.

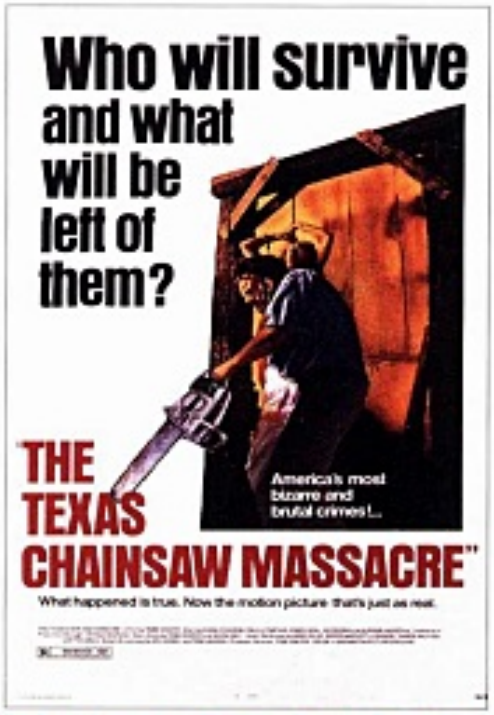
So, how's about I get you some Hennessy or something whiles you waits?
You don't have a magic boat, do you?
No.
Do you even have any Hennessy?
Well, we gots Sailor's Hennessy.
Which is?
ASN
Uh, apple juice and turpentine.
SUN BEACH
The guy who works at the buffet? It's you, isn't it?
Well, they give me these coupons...
TWO FER ONE
I gotta go.

Yeah, but you'll *call me*, right?
No.
Is that "no" like "maybe"?
Yes.
Really?
No.
It's for the best anyway, lad. I could tell by looking at her, she was *half-woman, half-Creature From the Black Lagoon.*
What the *hell* is wrong with you?
C'mon, boys! It's almost time for *happy hour* at the divorcee bar. I've got a Patsy Cline mix tape that says one of us gets *lucky* tonight!
THE END

TEXAS CHAINSAW MASSACRE VS. TEXAS CHAINSAW MASSACRE

THE CLASSIC GOES HEAD-TO-HEAD AGAINST THE REMAKE

I confess: I'd never seen the original Texas Chainsaw Massacre, *a mortal sin. A friend and I were renting videos and stumbled on the remake starring WB exile Jessica Biel, which I desperately wanted to see just because I needed a good laugh. I mentioned I hadn't seen the original either, we decided to rent that one too.*
—Boni Alimagno


Who will survive and what will be left of them?
THE TEXAS CHAINSAW MASSACRE"
America's most bizarre and brutal crimes!...
What happened is true. Now the motion picture that's just as real.

Is a wet Biel reason enough to watch the remake?

BA: That was one of the greatest movies ever!
KM: Which one?
BA: The one that made sense.
KM: You have a problem with the remake?
BA: I thought that was one of the worst movies ever. I don't have a problem with Jessica Biel running around drenched or about to be drenched, but that doesn't make up for a heavy-handed script, bad direction, over-dramatic lighting, needless gore...
KM: Well they said it was updated for a modern audience, right?
BA: Are you saying audiences want bad movies?
KM: No, just that they're kind of stupid.
BA: It's especially offensive to me that the remake was so bad, because the original was so good. It's like they missed the entire point of the original.
KM: So what's the point *they're* trying to make?
BA: Jessica Biel looks good wet.
KM: No, I think they were going for something more transcendental.
BA: Jessica Biel *always* looks good wet?
KM: That in a post 9/11 world the only thing left to fear is Texas.
BA: Texas is scary, but not for its cannibals.
KM: The first movie set you up so that you entered this entirely alien nightmare world. There, hanging out with a family of cannibals isn't just cool, it's the norm. Human skulls as light fixtures? Butchering humans with the same nonchalance you'd butcher a pig? Having the same joy doing both? That's the norm.
BA: And that's why it's so scary.
KM: The only reason to be scared in the remake is that these killers are from Texas.
BA: Actually, the only way the remake makes sense is if you just write off random wackiness as "Eh, it's Texas."
KM: The "Uppitty Sheriff" who just seems to always be on the verge of shooting something?
BA: Texas.
KM: The random kidnapping of babies?
BA: Texas.
KM: The "faint hint" of inbreeding?
BA: It's Texas, baby.
KM: What about the director's issues?
BA: On the remake? I don't think modern audiences are stupid. I think a bunch of Hollywood suits think audiences are gullible. Look at today's movies. Most of them are just copying. They thought all they had to do was have a pretty girl chased by a random dude with a chainsaw. The surroundings didn't matter as long as it was weird and scary. But instead of actually doing the work to make the environment weird and scary, they just said, "This is Texas."
KM: I blame the director then.
BA: I give him points for effort.
KM: Where do you think he showed any effort?!
BA: How about that scene where the kid was hanging on the meathook suspended over a piano: He had to hold onto a crossbeam with his arms spread-eagled to keep from falling further onto the hook. It's like modern art.
KM: You've gotta be kidding me.
BA: It's the Passion of Leatherface!
KM: Mel would be proud.
BA: I guess the director thought mixing religious imagery with butchery and musical instruments would lead his audience to deeper truths.
KM: Yeah, I guess some of the kids went home and spent hours parsing out the meaning of that scene. It's the worst scene in the movie!
BA: I wouldn't say it was the worst.
KM: Jessica Biel came to take him down. But instead of standing on the piano and pulling up, she pulled him down, onto the fucking hook!
BA: Well...
KM: When it didn't work she "spared" him further pain by sticking a knife in his solar plexus!
BA: That was nice of her–
KM: Getting stabbed there's the most painful way to die!
BA: How was she supposed to know that? She's only supposed to be wet!
KM: We haven't talked much about the original.
BA: OK, then, what do you think modern cannibals can learn from the original?
KM: Bring some soul to your work.
BA: Your theory that Leatherface is really a sympathetic figure?
KM: All he wants is to protect his family. He puts on a face with make-up because he wants to play mother to his grandparents. I feel sorry for him.
BA: So, he's just misunderstood.
KM: No, he's misunderstood in our world. But in Texas he's gold!
BA: Oh, leave Texas alone.

TCM is © respective companies including New Line

TOY CHEST

new things to play with

LIVING DOLLS

They're creepy. They're kooky. They're just a little bit spooky. And yet there's something eerily beautiful and strangely appealing about the one-of-a-kind creations available from **Angel/Devil Dolls**. That's right—no two dolls are alike, making each one a special, personal treasure. "That is simply how I started out, doing a few dolls and selling some," explains artist/dollmaker Anna Puchalski. "I had been doing 2D illustration so I was still developing my style as a sculptor. Making molds and doing mass production wasn't practical. By the time I really came into my own I liked being able to do a different size, face, everyday."

Looking through the online portfolio (http://members.aol.com/angeldevildolls/), you'll find an array of creatures that you'd swear might just come to life after you turn off your lights. Puchalski's extremely posable creations include pixies, ghost girls, vampire children and other curiosities that Toulon the Puppet Master himself would be envious of. "Some people think they are lovely," the designer concedes, "others are freaked out. Some people react in-between. Then there are the techie types who just want to look at the joints and pose them. You never know who's going to love them and who's going home with nightmares after happening upon them."

As for where the inspiration for these critters and cupies comes from, Puchalski confesses to being a children's literature addict, "Nothing boots my imagination like reading a little JM Barrie or Diana Wynn Jones."

Given the care and incredible detail put into creation, the dolls are surprisingly inexpensive. "The people who buy my work are not all 'collector types' used to paying a few hundred dollars for a piece," she explains, "I like the fact that if someone sees my doll, thinks it's interesting, they can take it home without breaking the bank, even if they don't have a doll or toy collection. Art should be something you can have on an everyday basis."

While Anna plans to continue creating her unique dolls, she is also branching out. Working with Toy2R, a designer vinyl company from Hong Kong, she's developing a doll line called Waif, due out in July. "Waif is based on my drawings, and while creepy-themed like everything I do (she's a ghost) she's more abstract and style oriented. It's a departure from my one-of-a-kind pieces. It's very exciting for me because it opens up a new market, all over the world! Plus, it's really is cool to work with Toy2R."—Tom LaSusa

GRIN AND BEAR IT

The fuzzy goodness of the traditional Teddy Bear takes another shot to the arm with the deceptively cute **Toxic Teddies**.

Living in the idyllic sanctuary of Bearsville, New Jersey, the Toxic Teddies hit the streets with their questionable lifestyles. Take a look at Buzzy, the chainsaw-bearing bear; Bipolar, wrapped in mental hospital white. The Butcher takes his job seriously. And Smackie, well, Smackie just needs his medication.

The first two series, from SuperFun Company (toxicteddies.com), introduced eight bears. But Steve Ruddy, Director of Product Development, and the gang are bringing out the big guns this summer. In fact, the Sportsman carries a big gun. And a dead unicorn. "We figured people need to get back into the outdoors and away from their televisions for a while," Ruddy says. "Everyone loves a good unicorn hunt. Who hasn't spent hours wondering if the Harry Potter myth about the unicorn having silver blood is true? Cut out the 'official' unicorn hunting license on the back of the box and get started in this unique hobby today!"

Yeah, don't take it all too seriously, most people don't. "Mostly people say we are sick," Ruddy laughs, "but in all the right ways. We're kind of like a gory movie for a lot of people; they go 'Ew!', but they really like it deep down inside. An old lady came up to us at the last [New Jersey-based] Chiller Theatre show and said, 'This is terrible.' I said, 'But you're smiling' and she said, 'You're right.'"

With an impending comic book ("We're trying to get the guy who does all the art for Strawberry Shortcake comics," Ruddy jokes.) from Terminal Press, and a brand new line of Ded Teddies, a trio of zombies out in time for Halloween, SuperFun is having a super great time, and so is everyone else. As he says, "We seem to get a really positive response from just about everybody."—MM

ADVERTISEMENT

SCURVY DOGS

PRESENTS

"The DANGER of Comic Book Ads"

HI KIDS, I'M CAPTAIN BLACKBEARD, MURDEROUS PIRATE AND TRI-COUNTY KARAOKE CHAMPION. AS PART OF MY COMMUNITY SERVICE, I'M HERE TO TELL YOU ABOUT THE GRAVE PERILS THAT CAN OCCUR WHEN YOUNGSTERS LIKE YERSELF TRY AND DO SOME OF THE THINGS YA READ ABOUT IN COMIC BOOK ADS.

DUKE PACO'S ABOUT TO ESCAPE WITH THE BINGO MONEY!
I'LL STOP HIM! NO THIEF CAN RESIST HOKUM MEAT PIES!
HOKUM Meat Pie "CHICKEN"
THROW
SPLAT
I SEE HE HAS NOTICED THOSE DELICIOUS SPICED MEATS AND SAVORY EXPORT-GRADE SAUCE.
AND HE HAS A GUN. FLEE FOR YOUR LIFE.
POINT
OR THIS EXAMPLE...
USING OLYMPIAD SALES, I'VE EARNED ENOUGH TO BUY THIS BIKE, AND HALF A JAR OF HOT SAUCE!
H.O.T. SAUCE
I GOT A COMPASS, THAT'S ALSO A WHISTLE!
I GOT...
BLACK WIDOWS! AAAAAAA!

HELLO, INTELLIGENT READERS OF THIS FINE PUBLICATION! THE CREATORS OF SCURVY DOGS WOULD LIKE YOU TO KNOW THAT ALL FIVE HILARIOUS ISSUES ARE AVAILABLE FROM FINER COMIC RETAILERS. TELL YOUR FRIENDS!

This public service was brought to you by the Scurvy Institute (a division of AiT-PlanetLar)

AIT★PLANETLAR
COMICS AND GRAPHIC NOVELS

www.ait-planetlar.com
www.scurvy-dogs.com

LUNACHICKS

WHEN THE MOON IS FULL THEY RISE

Seregon O'Dassey

Down-to-Earth, Out-of-this-World

"Sexy is not looks," says Seregon O'Dassey, this month's Luna Chick. For her it's all about personality. "It is confidence, not conceit. It is independence, reliability, intelligence, a positive attitude, and, above all, believing in oneself." In addition to some modeling, Seregon ("Elven for Bloodstone") has acted on stage and on the small screen in *Law & Order: SVU* and *Sex in the City*.

How did you first start modeling and acting?
I started role-playing when I was about 16 years old. Acting out different scenarios and being different characters made me seriously think about an acting career and I started taking classes.

What was one of your most surprising moments with your fans?
I was eating lunch with Paul Sorvino (my former acting coach) and someone came up asking for an autograph. I thought he was asking Paul, but he was talking to me and commented on how much he loved my website (seregonodassey.com)! That was surreal....

What it was like being the student of Paul Sorvino?
Paul is very down to Earth. When I met him I was a bit nervous, but he doesn't act like this huge star. He talks to a waitress like he talks to a film director: respectfully. Being around him not only taught me acting skills, but it taught me that no matter how famous someone is or isn't, they are still a person and should be treated as such.

Do you prefer acting on stage or on screen?
I prefer acting on screen. It is mostly what I have trained for and to what I am most accustomed. Although I do enjoy the stage. It poses a welcomed challenge and allows me to be over the top.

Can you describe what it's like at one of your photo shoots?
I never worked with a photographer that did not laugh at some point during the shoot. I don't like shoots to be "work" because then it isn't fun for either party. It is a relationship, and I want the photographer to feel like, "Wow, she's really fun to be around." There are times, though, that I tend to get a bit goofy or overzealous. I have a lot of fun trying to create new ideas and images.

How do photographers direct you? What is it they want to get out of you and how do they do it?
Mostly everyone tries to bring out the sexy, sulty, seductive Seregon. I don't need a lot of direction posing. Usually photographers or directors try to direct me to let loose with different emotions. There are some sides of me that I don't show and some photographers will tell me to think of a scene in order to convey a certain image.

Where do you see yourself in the future?
Five years from now I'd like to be living on a beach somewhere. [Laughs.] Really, my goals are big, but in pieces. I don't have one huge goal like some: "Oh, I wanna be famous." I want to be acknowledged and respected in the eyes of the fans as well as the industry itself. I do want an Oscar someday, but I know that it takes hard work, discipline and expectations that are not too high. Not everything can be achieved at once, but it can happen in stages.—BA

Since the early days of Vampirella, many women have gone out of their way to portray the bloody vixen. At conventions, on Halloween, for photo shoots, for the Hell of it—it's been done time and again, with and without the prodding of others. Every month, you can meet one of these women who take their fandom to the next level. If you know of one, share. Send all packages to:

LUNACHICKS
Vampirella Comics Magazine
1115 Broadway 8th floor
New York, NY 10010

PHOTO CREDIT: RAVEN DONATELLO

hawaiian dick

WRITTEN BY B. Clay Moore

Eisner nominated
DRAWN BY Steven Griffin
+ Nick Derington

THE LAST RESORT

Book early –
Reservations going fast!

Also available - HAWAIIAN DICK: BYRD OF PARADISE, the series 1 Trade Paperback!

To locate a comic store near you, call the comic store locator on: 1-888 COMIC BOOK

+ love from
Entertainment Weekly
Publisher's Weekly
Ain't It Cool News
Honolulu Times
The Australian

coming August from:
image

Ghosthunter

IT'S A
LIVING HELL
MINUS THE LIVING

A routine disturbance call. A startling discovery. A catastrophe of supernatural proportions.

Now, trusting only in his paranormal abilities and a phenomenal array of weapons, Lazarus Jones is out to capture hordes of tortured souls who seek vengeance on the world of the living.

"Brilliant in every way!"
- play magazine

RATING PENDING
RP
Visit www.esrb.org for updated rating information.

PlayStation 2

namco
www.namco.com

ghosthunter.namco.com

© 2002 Sony Computer Entertainment Europe. All rights reserved. Developed by NCE Cambridge Studio. Published by Namco Hometek Inc. under license from Sony Computer Entertainment Europe. "PlayStation" and the "PS" family logo are registered trademarks of Sony Computer Entertainment Inc. The ratings icon is a registered trademark of the Entertainment Software Association. All other trademarks and trade names are the properties of their respective owners.

Cover A

Cover B

Vampirella

Comics Magazine

006 c2c 52 pages

Scanned by bluejeff1954